

# The AMERICAN ORGANIST

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*Clifford Demarest, F.A.G.O.*  
Warden

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## EDITORIAL REFLECTIONS

### Before and After

**F**OR the second time in its history the church service is scheduled for revision. What did fairly well for our ancestors moving down the ages at a ten mile an hour gait is not satisfactory for a generation making progress at ninety miles an hour, whether it be the unamended 1787 Constitution or the hoop-skirt. Presumably there was a day when men needed to be preached to, theorized at, and otherwise tormented into righteousness. Printing was not cheap when Martin Luther was driving nails, but in spite of the demoralizing labor union leaders it persists in remaining reasonably cheap so far as books and music are concerned, and the Bible, the greatest mirror, the keenest standard, of all human conduct, is as open a book to the resident of the back pew as it is to the occupant of the pulpit, and anyway mankind evidences little concern, and rightly, over fastidious doctrines as to what fever Peter's mother-in-law lay sick of. These things served well enough to entertain a race that is gone in a day that is gone, and now they too should be gone.

The life of today came only after that of yesterday died, and tomorrow will not dawn till we give up today. If the world had been satisfied with the airplane of the Wright brothers Alcock and Brown would be harping a duet by now. If France had been satisfied with the guns of Napoleon, Verdun would never have withstood the four year siege nor been the object of attack by counterpoint of the exactly-so according-to-rule variety. More important than airplanes and guns is civilization, and if any man think he can separate civilization from the living Christian Church he is welcome to first place in the seat of the scornfully insane.

The thing that has made civilization is the church, and that the civilization which it brought into being should outrun it in progress is not surpris-

ing, particularly when we remember that civilization in its diverse manifestations is managed by the greatest men of our time—the Wilsons, Clemenceaus, Lloyd Georges; the Hoovers, Edisons, Fochs—while the church persists in being managed on salaries ranging from Twelve Thousand down, mostly down. Besides that, the church is encased in superstition and the shell can't be broken. He who innocently pecks at it gets into difficulty. All the way from Abel to Edith Cavell men and women who have tried to do a good work based on the common sense with which they were endowed, instead of upon the hypothesis and hypocrisies of It Has Always Been So, have gotten into the grave quite early, or had the run of their lives.

In New York they are razing one of the most eloquent church edifices of all time, and it did not die of old age. It died because when the men of the twentieth century discovered they were being inoculated with sixteenth century theories of religion and driven away from a common sense practice of it they preferred to chase a golf ball or smoke stogies in comfort at home, and the only thing the Madison Square Church and its famous preacher could do was to go out of business, which they did. It was not Dr. Parkhurst's loss. It was not Madison Square Church's loss. It was civilization's loss and the church's blunder.

Man is peculiarly saturated with both a desire and a sense of duty to worship. That creation did not spring into being of its own sweet accord and turn round in perfectly logical cycles is as certain and as reasonable as that the gold cases of the watches we carry did not invent the mainsprings that are within them, and just as we know some being greater than the mainspring and the watch created them, so also do we know that some Being greater than the universe is responsible for its creation and its control, and to worship God is as natural as to breathe. To go to church once in seven days, or possibly even

twice, would be a genuine pleasure to every normal human being if he could know that he were going there to worship God and not to be stuffed with some music he is sure to hate and a sermon he despises as twaddle. Give the man a service purely of worship and you've got him for life, and, which is considerably more, his money also. If you can't give him a service of pure worship, then give him a combination of worship, enjoyment, and culture, and you can still have him and his pocketbook, but the combination of a little apologetic, make-believe worship, a tiny bit of enjoyment in sermon or music now and then ever so rarely and sparsely meted out, a wee little dose of culture now and then, and the rest a sham, a mockery, a perversion of common sense and intelligence—and he'll do just what he has done: run.

The Episcopal Church can give the service of pure worship when it has a magnificent building; otherwise even it is make-believe. Would we encase a twenty-one jewel watch movement in tin? Would we erect a monument to our sacred dead of the great war, out of wire-mesh and stucco? If it weren't a make-believe, would we erect, as a monument to our spiritual ideals, a distressingly cheap and diminutive shanty in a city of palaces? But even a non-liturgical church might present a service of pure worship; it might, possibly. But when a lecture is introduced in the middle of such a service in either place it as completely demoralizes the spirit of worship as a hoop-skirt and pantalette dance would. This does not decry the minister. His service is to minister, not to preach or try to give an interesting lecture twice a week—more frequently than the greatest orator on earth could do with satisfaction to either himself or his audience. And the trouble is not with the minister alone; it is with the entire service. To hear a congregation sputter out a horrible example of a hymn is painful, and when a choir or an organist presents music that is only half-prepared the spirit of worship is done for. If we would know how many rehearsals are required to

prepare a true service let us ask the theater.

The Rev. Mr. Littlefield has it right in his idea of the antiphonal ministries in the service, choir answering minister, minister answering choir, all in a service of pure worship and not devoted to the exposition of that delicate question of why Christ let a drove of pigs commit suicide or to any other theological nonsense, but to the one and only object of expressing, cultivating, enjoying the act and emotions of worship. The world is immeasurably out of tune with the Infinite and life is anything but pleasant, but nevertheless Divinity has been very kind to man and say what we will God remains the only personification of our ideals to whom we can look with eternal confidence and unvarying devotion. To express that emotion would be a pleasure which going to church isn't.

The whole service reflects our subconscious attitude. Before the service we have a Prelude. We are all carefully instructed to make the Prelude solemn and subdued in spirit, and in the same breath they tell us to make the Postlude jubilant and exhilarating. Very good. We approach the service with somber depression and leave it with joy. Why not come into the service with a shout of joy? Why not leave it with a sense of solemn meditation and reflection? But no. Church service is over now, so let us play, sing, and dance again; let us be joyful now; it's over, all over till next week. And then we go through the same mockery all over again; listen to a man talking a long, long while; mumble out a bit of the Psalms in responsive reading—in those archaic quarters where the congregation is still permitted to have a voice in the service; stand and stare through a group of mushy-worded and joyless hymns; tolerate as much of the prelude as we are forced to listen to without arriving too late, and as little of the postlude as we must in our rush to the door; scrutinize everybody else in the building and—think of worship? No. We don't do that in church. They did it in Flanders Fields. They did it in the mire of trenches. They did it in

airplanes in the sky and in submarines (not "U-Boats") beneath the waves. And they did it out in No Man's Land in the lonely night watches and as they went over the top to face the ever-present question of their eternity. If eternity claimed them they learned to worship in spirit and in truth; if the rising sun of the next day shone on them—they "felt down," and lived to go to their tasks—and worship—another day.

### Apple Trees

BACH'S Passacaglia is a simple thing and so is Rembrandt's *Woman Paring Her Nails*. Rembrandt's brush tucked its bristles away to an endless eternity sixteen years before the infant Bach gave first tonal expression to his aggrieved emotions, and the age that produced both Rembrandt and Bach was an extremely simple age. Bach never heard about Ford, and as for airplanes, they never entered Rembrandt's imagination.

Ours is a complex age. The Peace Treaty and the Income Tax, not to mention the League of Nations, have completely demoralized man's sense of the simple; as the first of July has come we can breathe a sigh of relief and hope that humanity in due state of sobriety and meditation will again be able to revert to the fundamentals of the age that alone produced the Passacaglia and the Rembrandt, for to them no age has matched an equal. In music the effect has been very bad. Richard Strauss didn't have the genius of Wagner but he had the ambition and it led many astray so far that the creative world is still dizzy with wanderings. To be a modern composer is all very easy; take a progression of chords, any chords will do (and they don't have to progress) smatter on a lot of accidentals, run several notes together in minor seconds or major sevenths, write it so it looks like counterpoint and if it looks too much like a melody tuck in a few more accidentals; the result is guaranteed to be modern music and to appeal greatly to the music readers of the various publishing houses; all that is needed to make it saleable is a name as far as

possible removed from Smith. Apple trees are so monotonous. The apple tree today bears just the same kind of fruit its ancestors bore centuries ago, for apple trees, on the whole, have been unprogressive. The public that likes modern music just hates apple trees.

There is a society formed in New York for fostering the publication of American music, but otherwise the rest of America prefers anything to American music, and when it comes to musicians the man with a tchenko or slovskowsky to the end of his name is quite the thing. The reason we don't have American music is that we don't want it. The songs of Francis Hopkinson are just as good as any other written in that day and the Symphony of Edward Shippin Barnes surpasses even a Vierne, but Barnes is an American and we can't be expected to give his Symphony the sympathetic heart and hours of labor we lavish on Vierne in an effort to enjoy ourselves. And anyway, Barnes is such a simple name compared to Vierne. What would American music be doing now if Americans had gone in for it in those early Hopkinsonian days when our Congress in Washington was an intelligent body to be proud of? Even the leaf of an apple tree is more intelligent than a Congressman and more consistent than a musician, for it knows that unless it hangs solid in the Apple Tree League of Branches nothing can come to it but destruction.

Monotony and simplicity are dreadful things and the tired business musician has invented many means of escape, but none of them have been worth much. Music, like apples, is of use only when it is pleasing. Now a sour apple may be ever so fine a study for the scientist or digestion, but its usefulness ends there. Music is the same way. Distortion of music is extremely interesting, and though it has persisted long after the parallel distortion of painting (called Cubistic) perished, it too is doomed to ultimate destruction, for it never ministered to one sane heart in all creation. Stoughton can break the tradition of consecutive fifths and do it beautifully and Pietro A. Yon can write accidentals



whenever he wants to, but he never forgets the value of the simple, and so far he has been the only modern composer coming to light who can write in strict Trio form and make it musical—a thing even Beethoven and Wagner didn't prove they could do, though Bach achieved it.

When musicdom gets back from its long, long journey to nowhere that has robbed it of all essentials of human enjoyment and driven the new dictionary to begin its definition as "The science," the world will like it once again and organ recitals will be the thing. Stoughton's *In Fairyland* is modern, but it is so natural and so simple that its modernity is lost; like as not few people will discover its real marvels at all; Philip James' *Hail Dear Conqueror* is as modern in essence as the *Vickers-Vimy*, and as enjoyable; Edward Shippen Barnes' *Symphony* is more modern than *Vierne*, and, which is greater, it is packed full of that wonderful thing we call Americanism. If Americans can break away from both Europe and tradition so early in life, why not expect them to do that greater thing: put music back in our hearts and take it out of our heads? Bernard Johnson, a really truly Englishman who is so melodious, so rhythmic, so natural, so thoroughly joyous, that we hardly believe him to be a staid, sober Englishman at all, is a master of harmony, counterpoint, invention, and inspiration, all in their truest, that is

their simplest, form, and his music always pleases. Let's give up the *Verdundian*, *Rheimish* aching void of counterpoint and adopt Bernard Johnson's *Sonata da Camera*; the public will call us blessed.

The apple tree is a specialist. Of all the different kinds of fruit in the world the apple tree still selects apples each year and each tree keeps right on selecting just the same kind of apples every season. So simple. Only a tree would do that. What if the organists were to become specialists each in his own line? Boy-choir specialist, photo-play specialist, concert specialist, quartet specialist? Apples used to sell for ten cents a dozen, but they kept right after it and now they bring ten cents apiece in New York; it paid to specialize, didn't it? In the spring of a young tree's fancy it sends forth buds which blossom into flowers which make the orchard most beautiful, but the flowers fade and die, and ugly looking green lumps take their place while kindly leaves hide the lumps till summer sun has done its duty and the result becomes nourishment, sweetness, and moisture: three basic elements of the original apple which persist today. Rhythm, melody, harmony: three basic elements which made music before Bach did, and will make it again when we get ready to give them the chance. Until then the dictionary will continue to say, "The science. . . ."

## CHURCH MUSIC—AND A UNIQUE PERFORMANCE

A. B. STUBER

TO SAY that nowhere in our country art is made to subserve the purposes of religion as in St. Peter's Roman Catholic Church, Canton, Ohio, may be saying it strongly, yet truly nevertheless.

To start with, it has one of the largest organs in Ohio, when full scales and tonal variety are made the basis of comparison. The organ, or rather, organs, being four separated organs connected with one console, were made by Hillgreen, Lane & Co., of Alliance, Ohio. Each of the four

organs is under expression, and this means, to give an idea of the thoroughness with which things are done at St. Peter's, that each organ is encased by a wall six inches thick, consisting of four inch studding, lined on both sides, in and out, by one inch matched sheathing, and filled in between with mineral wool, the three organ sections in gallery of church requiring eight tons of mineral wool. The Echo Organ is in the second story of the vestry, with a shutter directly back of the main altar.

The organ is noted for its splendid

tonal variety and smooth blending, being so like a symphony orchestra in its ensemble effects that it was difficult to distinguish it from the Russian Symphony Orchestra and vice versa on an occasion when this organization was requisitioned to add to the

an embellishment of the service at our altars, that is the region from which it should emanate, otherwise we have the painting at one end of the building and the frames at the opposite—one reason, no doubt, why the Pope's Motu Proprio edict on church music has either been unheeded, or, where heeded, not had its full effectiveness. Our organs are wrongly placed in most Catholic churches.

Music is a means of expression,

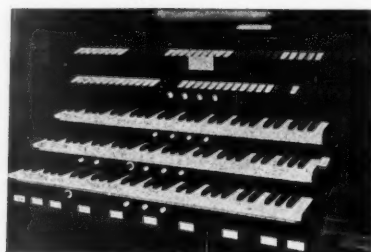


THE REV. A. B. STUBER, D. D.  
Moving Genius of the Presentation

splendor of St. Peter's music programs.

I have a preference for a small choir doing good team work rather than a larger one doing its work necessarily in a less perfect manner. I would call twenty a big church choir and ten a small one, each voice to have an equal number of singers, excepting the soprano which is to have double the number. I don't want more than twenty in a mixed choir. Peroni, director of the Scotti Grand Opera Company, and others who were with us recently, marvelled at the volume of tone and the bigness which my choir of fifteen voices puts on the finale of Gounod's *Gallia*, and similar big selections.

The greater effectiveness of music, when not a sign of its place or manner of manufacture is visible or locatable by vision, is one of the impelling reasons for the changes that are contemplated in St. Peter's. If music is to be



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sometimes definite, or supposedly so as in song, oftener indefinite and vague. When supposedly definite, the effect must be almost a complete one or it falls far short of having any effect worth while. But when indefinite, more often are the effects nearer to full measure because in this latter it takes the hearer from where he is and leaves his journey greatly to himself and his moods, whereas in the former it takes him from where he is supposed to be (but often is not) and wants to land him where he should arrive but often wills not or cannot.

We cannot afford the highest form of modern musical expression, the symphony orchestra, at each and every service, though each and every service warrants it if we could have it, so we get it as nearly as we can, and that is in an organ that has been specified with the idea of taking the place of a complete symphony orchestra.

One of the concert organists who appeared here last season, a virtuoso of more than national reputation, scorned my suggestion to use the bass and snare drums in a national march air that formed part of a medley, saying it would disgrace the church or-



THE ALTAR

gan to bring it to the level of a movie theatre organ, but afterward imitated the bagpipes at a carnival in a piece he rendered later in the program. I maintained that I would much rather imitate the orchestra or picture theatre organ, and music heard in connection with same (referring of course to our best examples) than stoop to the streets to imitate bagpipes and the like.

I believe in getting my biggest effects with my organ, and organ only. Singing is too definite and determined and even when appropriate may leave the hearer far from getting what the author, or better yet the occasion, should find him as having.

Instrumental music being less determined and definite leaves more to the auditor and environments and individual disposition. Music in church should be synchronized with the service, with the words (as in our services) and above all with the sentiments.

Gounod's *Missa Solemnelle* has only a fraction of the meaning outside of our mass service that it obtains when properly synchronized. The *Kyrie*, the plea for mercy to God as begged by the priest at the foot of the altar, is well conveyed by the apparent unpretentiousness of the *Kyrie*, conveying the feeling of unworthiness to even raise our eyes and hearts heavenward.

The *Gloria* shows the awakening of confidence and courage, by reason of a willingness on our part to give praise where it belongs first and last. As a result, comes down from above the blessing of faith as evidenced in the *Credo*, with its glorious syncopation and reiterated treatment of its leading thought, faith in the divine revelations, a faith that carries all with it if not before it.

But the climax occurs when the *Sanctus* beginning quietly, as does the *Canon of the mass*, in a tenor solo finally develops into the grand outburst of harmony and melody, supposedly to occur precisely at the moments when the consecrated host and chalice are elevated for the adoration of the faithful. The effect is overwhelming to those aware of it, and perhaps even more so with those not conscious of the plan and its execution.

It is undoubtedly a master climax, very much like the second act of *Par-sifal* where the masterly orchestration of Wagner finds its climax in the Last Supper scene when the chalice is held high and a flood of light oversheds it from above, together with the appearance of the dove.

This may seem theatrical, or more properly speaking, spectacular. Admittedly, but it shows the opening of a vista of possibilities in a right direction.

My purpose is to show that we have plenty of sacred music that equals the biggest opera ever written provided we give it a similar setting and embellishment, and when suited to the text, nothing becomes a greater and better adjunct to religion. But even as the symphony orchestra is our greatest vehicle of musical thought and sentiment, being beyond our Sunday reach, our modern church organs should come as close to it as possible in resources.

Though our organ is the equivalent of an orchestra of seventy-five instruments, yet the *Bostonia Sextette* and a local *Brass Quartette*, besides *Tympani*, *Chinese gong*, and *crash cymbal*, were requisitioned to add their cooperation, and Miss *Louise Reynolds* of Boston, *Thomas Murray* of Columbus, and *Francis J. Sadlier* of Cleveland, sang the soprano, tenor, and bass solos respectively for our super-presentation of *Dubois' Seven Last Words*, in music, statuary, and sermon.

The church is equipped with flood and trough lights and dimmers and many is the time these and organ music have been used to give a sermon or some special passage in a sermon its proper setting and atmosphere.

As a matter of supererogation *Christ's Last Seven Words* by *Dubois* were given three times during the past Holy Week. Owing to the belated arrival of a specially made gauze curtain, showing the Return from Calvary minus the figures, a new plan of visualization had to be improvised, and here is how it was done:

It had been planned to have the Calvary scene fade into nine different groups corresponding with the seven words plus introduction and conclu-

sion, and to have these in turn fade away again into the Calvary scene. Instead the various numbers were begun in darkness. As the number progressed a trough of red and blue lights was gradually turned on the various groups, then two troughs of white lights added, and after an exhibition

Son) Christ looking down upon Virgin Mother and Disciple, both standing at foot of cross.

Fourth Word: (My God why hast Thou) Christ all alone with face toward heaven.

Fifth Word: (I thirst) Christ looking downward. One soldier holding a



of the groups under this light against a background of two immense black velour curtains, the lighting was gradually dimmed to complete darkness in the reverse order of the increasing illumination. Then a curtain was drawn and the next group was put in place, while I gave ten minute talks describing the meaning of the succeeding group or scene.

Introductory: Christ in Gethsemane.

First Word: (Father Forgive them) Christ looking toward heaven, with two ruffians at foot of cross, the one threatening with a nail and hammer, and the other with a scorpion, or scourge in hand.

Second Word: (This Day thou shalt be with me) Christ looking toward penitent thief. Two thieves on two crosses, one turned toward, the other away from the Saviour.

Third Word: (Woman behold thy

bowl, the other the lance with sponge on top, offering same to the dying Saviour.

Sixth Word: (It is Consummated) Christ with Magdalene at foot of Cross.

Seventh Word: Mother kneeling at foot of Cross, and Disciple standing with upturned look.

Conclusion: The Saviour in Lap of Mother at Foot of Cross. Winding Sheet on Cross.

The groups consisted of various figures, life size in their proportions, made by The Daprato Statuary Company of Chicago, New York, and Rome. Some of these groups were made to order, others were made up of stock figures. The introduction showed Christ in Gethsemane with the comforting angel. The first word showed Christ on a cross 16 feet high, so large as to require four men to handle it. At the foot stood two ruf-



fians, the one holding a scorpion, the other a hammer and a nail, posed in a taunting and defiant attitude. Then followed Christ and the two thieves on crosses 14 feet high, and most realistically showing repentance in the one, and impenitence in the other. Then came Christ addressing His Mother and the Disciple. This was followed by Christ hanging on the Cross all alone—looking in anguish up to heaven. Next came Christ with two soldiers at the foot of the cross, the one offering Him on top of his spear a sponge soaked with vinegar, and the other extending Him a bowl of vinegar in derision of His cry, "I

or the talks.

In concluding my last talk I drew the lesson of Good Friday about as follows: To them that have learnt the meaning of Calvary, life in its every phase and vicissitude—joy or sorrow, sunshine or rain—will prove an approximation to man's real and only end; in other words, a fulfillment, an



INTRODUCTORY GROUP

thirst." The sixth scene showed Christ with drooped head, looking down at the Magdalene at the foot of His cross. The seventh showed the Mother and Disciple in addition, differently posed, however, than at the third word. The conclusion showed Christ in the lap of His Mother, with the winding sheet encircling the bare cross.

I spoke nine times between eight and ten minutes at a time, and auditors differed as to which was "the thing"—the music, the visualization,



SIXTH GROUP

enactment, of the well known gospel hymn:

Nearer my God to Thee,  
Nearer to Thee,  
Even though a cross it be,  
That raises me to Thee,  
Yet my song will always be,  
Nearer my God to Thee.

The effect may be surmised when some other things are told. When the last talk had proceeded about five minutes, the organist commenced to play "Nearer my God to Thee," but so slowly and so quietly that the audience barely got the harmony but not the melody. The volume of tone was added to very gradually, and the normal tempo of the hymn was (also) approached simultaneously, so that when the words of the hymn were reached and spoken, the tempo was the

proper one for singing the hymn, but the crescendo kept on, stopping only short of drowning out the speaker's words; but at the second verse of the hymn (the words were not spoken, but left to the imagination of the by then spellbound audience) the organ tones were so loud, with the tempo assuming an *accelerando*, that any effort to be heard would have been in vain.

As the tone volume commenced to make it difficult to hear the words of the speaker, the hearers naturally wondered what the organist was trying to accomplish, and why. This must be surmised, and can be deduced readily when it is further said that from the time the organ started to play, even so softly as to be barely audible, the dimmers were used, and as the music grew louder the illumination of the speaker (the entire auditorium was dark) grew less and less, and with the speaking of the first verse of the hymn the speaker could be better heard than seen, but when at the second verse the music would have drowned out any words he might have spoken the dimmers had also reached their limit and left him in entire darkness. The growing loudness of the music had distracted the hearers almost to the point of annoyance, the diminishing light took the speaker more and more out of view of the audience but the last it saw of the speaker was as he spoke the words "Nearer my God"—illustrating their significance with outstretched hands, slowly rising higher and higher—so that when the music played the second verse it still imagined him as it had last seen him, going up, higher and higher, where-to and how they could not conjecture, because the dimmers had shut down all the light, and when the second verse was finished by the organ, and the lights of the church auditorium were turned on, the speaker had vanished, the pulpit was empty.

In conclusion of this unusual service the choir sang the Finale from Gounod's *Gallia*, and suffice it to say that besides the equipment already mentioned a large sheet of iron such as is used on the stage for producing the rolling and crashing noise of thunder was used to add to the effect of the

climax. Lucky were those that found superlatives to express their feelings as they went out of the church. Most of them went blocks before they were disposed to say anything. The church holds 1,250 people on the ground floor, and hundreds of requests for ad-



CONCLUDING GROUP

mission tickets had to be declined daily during the days of presentation. The organs in the church are known as the Langenbach Memorial Organs. The visualization was the gift of three members of the parish, evidently admirers of the pastor's progressive ways in making religious services as attractive as grand opera.

Had I reached the limits of musical enhancement of our services? No, just commencing to see and realize in what direction they lie. Pietro A. Yon, after a discussion that lasted 'way past midnight, predicted that we would reverse ourself. We laughed at his prophecy. But he may have sized me up correctly after all!

## MY BEST ORGAN COMPOSITIONS vs. MY BEST SELLERS

### A Symposium

#### Introductory

**R**EALIZING that no one can tell us quite so much about organ compositions as the composers themselves, and that in many cases the composers feel that the public does not support them in their best efforts but turns instead to their inferior works—and oftentimes the feeling is justified—THE AMERICAN ORGANIST undertook to induce composers to give expression to their opinions, being careful to give us some clue to the inner meaning of the works they themselves considered their best, so that we too might appraise them more accurately and play them more understandingly.

Now it is not an easy thing for a composer to write about his own works. Worse than that, it is a very new thing.

The active head of one of our greatest financial institutions says "Printing and publicity are two of the greatest forces in the world today, as well as in the history of all mankind. They are so subtle in their effect, so far-reaching in their multitudinous ramifications, so powerful in their results, that they transcend the bounds of imagination when we endeavor to measure or to compute their tremendous energy." And Totem, in its first issue, says "As advertising in all of its varied forms is becoming this great nation's most vital medium of expression, printing becomes more and still more important as a legitimate vehicle for the expression of thoughts which bring into closer relationship the maker and the consumer of any commodity." Witness the successful launching of our five Liberty Loans, the Red Cross drives, the Y. M. C. A. and the S. A. campaigns. All of them were successful. And all of them consumed printer's ink in tremendous quantities. But suppose the Red Cross had refused to discuss its work? Suppose the Y. M. had avoided pub-

licity? Suppose the Salvation Army had been timid about its doughnuts?

Just as the pianist made possible the building of a perfected piano, and the organist is pointing the way to the construction of the perfected organ, so also did the piano maker increase by ten-fold his demands upon the piano player's technic, and the organ builder redouble his demands upon the organist. And so also will a closer relationship between composer and interpreter lead to better publications and better recital programs. The results are mutually beneficial, however uncomfortably conspicuous and self-conscious composers may feel when called upon to speak of themselves.

All men of science discuss freely in print their achievements, and men of all arts save music discuss freely their works and their aims; why should musicians remain silent about themselves and their works if they have any definite aims in life worth talking about? Presumably when a composer starts a composition he is trying to depict something, whether it be a graphic tone picture of the program type or an indefinite mood portrayal, but he cannot accomplish either if there is no one to grasp his idea. There are a few men in the music world endowed with the priceless faculty of discussing their own work without being ashamed of it. As time goes on and the music world rises to full maturity, there will be more of them.

We herewith begin the series of replies to our questions. In each case the composer has been requested to write of his own work, and is not moved by vanity or self-seeking. Where composers have complied in full with the spirit of our symposium we will present their replies in full; in other cases we take the liberty, as they themselves first did, of making our own selection. The Editors would be glad to receive from readers the names and addresses of any composers whom they would like to have represented in this series, and to have the

readers' opinions as to the merits of what they consider to be the composer's best work, if they can give definite reasons for their preferences. The Symposium will be continued in subsequent issues.

### Rene L. Becker

**M**R. BECKER was born in Bischheim, Alsace-Lorraine, France, November 7, 1882, and came to America in 1904. He was formerly organist of St. Peter's and St. Paul's Cathedral (R. C.), Alton, Illinois, but has recently moved to Portland, Oregon, where he expects to make his permanent home. A photograph and sketch of Mr. Becker will be found on page 140, March issue, 1918. His published organ works include 3 Sonatas published by Schirmer and 21 smaller pieces; a new Toccata and Allegro Risoluto is being produced by the Boston Music Co. Mr. Becker writes:

"Best sellers and popular on account of being easy of execution: 1st Sonata, Chanson du Soir, Melody Elegiaque, and Marche Pontificale. Best quality: 3d Sonata, Cantilena in G, Cantilene in E flat."

### Charles Wakefield Cadman

**M**R. CADMAN was born in Johnstown, Pennsylvania, December 24, 1881. At one time he was music critic for the Pittsburgh Despatch and organist of East Liberty Presbyterian Church. At present he is residing in Los Angeles, devoting his time largely to composition. He may be safely ranked as one of America's own composers of enduring fame, whose music is distinctive and individualistic. Mr. Cadman has devoted special attention to Indian music and his *From the Land of the Sky-blue Water* is one of the great art songs of all time. He has lectured extensively on Indian lore. Mr. Cadman writes:

"My organ compositions are not many. No doubt this is due to the fact that I have not played the organ regularly since 1910, having resigned my last position—the East Liberty Presbyterian Church of Pittsburg in

order to pursue my career as a composer and concert artist.

"My organ works are not pretentious. They were written for the purpose of supplying a demand for pieces of medium difficulty and suitable for both church work and concert work. The only real concert number (which by the way would not be suitable for church organ use) is a *Caprice in G*. In the same catalogue I have a modest though melodious little piece entitled *Meditation in D Flat* which I think has been played more widely in America and England than any organ composition bearing my name. It was introduced years ago at the Carnegie Institute organ recitals in Pittsburg by Edwin H. Lemare, and has been played by Clarence Eddy and other prominent organists. Mr. Lemare also introduced my *Legend in F* which I regard as my best written and most effective composition for the organ. It may be that most musicians who have examined all my organ pieces will not agree with my choice. But I base my preference of this number on its having a fresher style, better writing, more original content (it has a *slight* American-Indian coloring characteristic of some of my more successful songs and chamber music) and more effective registration. This number completes the three organ pieces of mine to be found in the Fischer collection.

"Oliver Ditson Company publish a *March in C* which I wrote originally as a wedding march for an occasion in Pittsburg. It has been played by a few prominent organists. I admit it is not very original or striking but it does quite well as a postlude in a church where the music committee does not object to a too joyful march style of music.

"My only organ number written of recent years is the *Melody in a Folk-song Style*. It is based on the melody of a song entitled *The Hidden Song* published by the same house. It also is unpretentious but useful in many ways. I notice it frequently on programs.

"The only other organ pieces bearing my name are transcriptions of songs. Mr. Eddy has arranged quite

effectively my song, From the Land of the Sky-Blue Water and another well-known ballad At Dawning. Although I have not seen a copy, yet I understand the B. F. Wood Company have issued my Love Song (called Lielieblid before the war, I believe!) as an organ number. It is arranged from the piano piece of that name.

"This account is rather choppy and uninteresting, but it will no doubt furnish an idea of the very little organ music I have written. I regret I have no sonata or concerto or fantasia to my credit. No doubt if I had "stayed with the organ" I might have attempted this—and I might have failed too! In closing let me say how glad I am that there is so much good organ music being written by Americans of late years. And better still, it is being played. This is a good omen."

### Henry Clough-Leighter

**M**R. CLOUGH-LEIGHTER was born in Washington, D. C., May 13, 1874. He is at present organist of the First Congregational Church, Milton, Massachusetts, and music editor for the Boston Music Co. He is of German and Scotch descent on his father's side, and English and French on his mother's. The name Clough was given as an agnomen to perpetuate a family name, his father's name being James Henry Leighter. Mr. Clough-Leighter writes:

"I was educated privately and at Columbia University (Washington) 1887-9. At thirteen obtained scholarship at the latter university, but relinquished it to give my whole time to the study of music. Pupil of Trinity University, Toronto, Canada, in preparation for musical degree. Studied harmony, counterpoint and composition under Dr. Edward Kimball, Dr. George Walter, Henry Xander (of Stuttgart Conservatory, Germany), and Dr. J. Humphrey Anger, of Ox-

ford, England. Piano study began at the age of five, under my mother's instruction—an English gentlewoman of exceptional refinement of mind, high intellectual attainments, and an excellent musicianship. From the age of nine to twelve solo chorister in St. John's Church, Washington. At thirteen began organ study under Dr. George Walter, formerly organist of Trinity Church, New York. At fourteen, organist of St. Michael's and All Angels, Washington. At fifteen organist of the Church of the Incarnation. At eighteen organist and choir-master of Epiphany Chapel. From 1892 to 1899 organist and choir-master of Epiphany Parish, and also the Jewish Synagogue; from 1899 to 1900, organist and choir-master of Grace Church, Providence, R. I.; 1900 to 1901 organist and choir-master of Christ Church and supervisor of the music courses in the schools of Westerly, R. I. During the same year (1900-1) Instructor of Musical Theory in the Howe School of Music, Boston; 1901 to 1908 Associate Editor on the editorial staff of the Oliver Ditson Co., Boston. Since 1908 to the present time music editor of the Boston Music Co., Boston, Mass. Since 1901 to the present time organist of the First Congregational Church, Milton, Mass.

"Published works include five Cantatas for voices, with organ or orchestral accompaniment. Lyric-Suite (The Day of Beauty) for solo voice, piano and string quartette; Symphonic Ballad (Lasca) for solo tenor and orchestra; Victorian Ode (Recessional) for chorus and orchestra; Symphonic Ode, (The Christ of the Andes), for chorus and orchestra (Opus 64); many song-cycles; over one hundred art songs, and a like number of choral works. Also editor of innumerable musical, technical and pedagogical works. To this list of published works should be added a number of transcriptions for organ from the works of Strauss, Wagner, etc.

*Those who are teachable will always be young. The old are those who have shut the door of their hearts.*—ROBERT WATSON.



## THE BACH FESTIVAL

### A Critique

ROLLO F. MAITLAND

**P**ACKER MEMORIAL CHURCH on the picturesque campus of Lehigh University, South Bethlehem, was again on June 6th and 7th the scene of the Bach Festival. This was the fourteenth of the series. It is doubtful that in any place in this country, or in the world, for that matter, are the magnificent choral works of Bach given such a superb rendition as they receive each year by Dr. J. Fred Wolle and his faithful choristers. The keynote and secret of success of these festivals is enthusiasm. This seems to emanate from Dr. Wolle, quickening all who come under his influence, and creating a real musical atmosphere. Those of us who are clamoring for "musical atmosphere" and who further insist that we must be off to Europe to satisfy this craving would do well to look a little nearer home before venturing on such a long journey. One is not on the University campus five minutes on the occasion of these festivals before becoming thoroughly imbued with the spirit of the event. Indeed, this spirit seems to pervade the whole town. You hear clerks in stores, street car conductors, and persons in all walks of life, discussing the Bach Festival.

There is an utter lack of commercialism in the undertaking. Although nearly all the seats were taken for the first day's sessions, and practically no seats available for the Mass, which was given on the second day, there was nearly the usual deficit, which was gladly met by the guarantors.

This brings up the question of why such a thing is possible only in the smaller towns, and why, indeed, good choral music is a negligible quantity in our large cities, especially when one considers the abundance of fine orchestral concerts, and recitals by individuals. It does seem that not until a man with a great vision, combined with a strong personality, comes along and starts something, do we wake to a realization of what truly great choral

music is. In this connection, if the writer may be pardoned a moment's digression, the only time he remembers hearing of a large city becoming roused over a choral performance to the extent that Bethlehem does every year, was when the stupendous Mahler Symphony was given in Philadelphia by Stokowski's orchestral and choral forces. Here, again, is a man with a great vision and a strong personality.

One of the reasons for the success of the festival is the attitude of the singers. They all enter into the spirit of the work with enthusiasm, and can not help feeling the uplifting influence of the music. There is no difficulty in securing material for the chorus. In addition to those from Bethlehem itself, singers come from many of the neighboring towns, glad to come under Dr. Wolle's strong influence. According to the program the chorus numbered this year 237 voices, and was well balanced. The number of men in uniform was especially noticeable. The war being over, many of the members who were away last year were back at their posts, and a marked improvement in tone quality in all parts was very manifest. Especially true was this of the tenor section; no one could find any fault with the tenor quality this year.

The weather on Friday seemed to be the only element out of harmony. Despite its sweeping tendency, however, the church was well filled for the first session at four o'clock. First came the Star Spangled Banner, with chorus, orchestra, organ, and congregation—one could hardly call it an audience. The effect of this was most thrilling. Dr. Wolle conducted, taking a very deliberate tempo, especially toward the end of the verse. At the refrain the tempo was quickened slightly, again broadening out at the end of the hymn. The effect was not one of dragging, as might have been expected; on the contrary, it seemed as though there was just time enough for

the impression of each note to permeate one's whole being. It is difficult to conceive of a more thrilling rendition.

Then followed the cantata *The Lord Is My Shepherd*, which begins in the orchestra with horns and muted strings, a real pastoral effect, but not in the conventional triple rhythm, although this came later in the work. The chorus sang with its usual fine shading. The attack was what might be called "velvety," although precise. While it was not that sharp, incisive attack that one strives for with small choirs in forte passages, it was most effective in this instance.

One notable feature of this work is the dramatic treatment of the words "And though I wander in death's dark vale." The harmonies are modern, proving again Bach's right to the title of prophet. The orchestral coloring suggests the "dark vale," Dr. Wolle's treatment of it heightening the effect, but the predominance of major harmonies gives the effect of confidence—"fearing no ill."

Ernest H. Sheppard, in the June issue of this magazine, gives the following interesting information, which is peculiarly apropos at this time: "Bach gave to the service of the Church a series of cantatas for every Sunday and festival for five years. Some three hundred and eighty of these works in all he gave. . . . The melody of a well known chorale associated with words connected with the special teaching of the day forms the central theme around which the greater portion of the music is interwoven." This chorale usually appears in simple form at the end of the cantata and is usually sung by the congregation. This was done with the chorale concluding *The Lord Is My Shepherd*, and one had an opportunity to hear real congregational singing.

The second work of the afternoon session, the solo cantata for bass, *I With My Cross-Staff Gladly Wander*, is a wonderfully expressive piece of writing. The custom of the time was to use one short phrase or sentence as text material for a whole musical period, thus necessitating much repetition of words. With Bach this repeti-

tion never becomes tiresome, owing to the great variety of musical thought. The content of the music also expresses faithfully the sentiment of the words, despite Bach's modern tendencies. The words of most of the cantatas of Bach express the religious thought and feeling of the time in which he lived. This thought and feeling may seem rather primitive, even childish, as compared with modern ideas of God. But Bach, like the true servant, made the best of them for his church services. One wonders what he would do to-day with Tennyson, Browning, or Norwood.

The chorale, *Come, O Death* at the close of this cantata was hummed by the chorus. While this procedure might be open to question, especially if the words were not in the hands of the congregation, the manner in which this was done was beyond criticism. Such beautiful shading, delicate nuances, the bringing out of individual parts, and fine tone quality and balance are very seldom heard. The chorale was sung unaccompanied and the chorus ended right on the key.

The remaining two cantatas given during the first session were *O Teach Me, Lord, My Days to Number*, and *The Lord Is a Sun and Shield*—two contrasted works, during which the chorus again maintained its high artistic standard. The chorale at the end of the former was again hummed, while the last chorale was sung by the congregation, making a fitting climax to the first session.

The evening session opened with the cantata, *Bide With Us, for Eve Is Drawing Onward*. Here the chorus did even better work than in the afternoon. It would be hard to conceive of a more devotional rendering of this evening prayer. Most remarkable were the crescendos on single tones, which, to use a common expression, "went right through one." In the middle portion for sopranos alone this section of the chorus manifested anew their splendid tone-quality, full and round, yet sympathetic.

The second work of the evening, *Strike, O Strike, Long Looked For Hour*, for contralto solo, was perhaps the least interesting, from a musical

standpoint, of the first day's offerings, not because of its being composed for O Light Everlasting, completed the solo voice. Thou Guide of Israel, and evening session and brought to an end the best first day's work of any Bach Festival of which the writer has any recollection, and he has missed but one since 1912.

The soloists on the first day were Mildred Faas, soprano; Emma Roberts, alto; Nicholas Douty, tenor, and Charles Trowbridge Tittmann, bass. From the standpoint of the listener it was regrettable that Miss Faas had not more work to do, her portion being confined to some incidental solos, and duets with other voices in the afternoon. She has a voice of beautiful quality, warm and sympathetic, and sings in the true Bach spirit. Miss Roberts was heard to best advantage in Strike, O Strike, which she rendered in a very effective manner, with a voice of pleasing quality. Mr. Douty's work as a Bach singer is too well known to need further comment. Only be it said that he surpassed himself all through this festival. Captain Tittmann's opportunity was in I With My Cross-Staff, and he made the most of it. With a splendid big bass voice of wide compass he gave much pleasure, and he put into his voice a lovely, tender quality on the phrase, "My Savior will wipe all my tears away."

The orchestral accompaniment was furnished by members of the Philadelphia Orchestra, who also caught the spirit of the occasion and did splendid work. Mention must also be made of T. Edgar Shields, a pupil of Dr. Wolle, and his right hand man. His handling of the organ was very judicious. Usually the organist at any choral performance is regarded merely as "general utility man"—he must fill in parts here, leave out parts there, and in many ways adapt himself to the exigencies of the situation. Seldom can he stick to the written part, if there is any. This requires musicianship of unusual order.

Mr. Shields was born in Olney, Illinois, and studied music with Dr. Wolle, the late Dr. Wood, and H. A. Matthews. He is teacher of organ and piano in Lehigh University and gives

recitals under University auspices. He is at present organist of the Church of the Nativity, Bethlehem, in addition to his university work, in connection with which he is organist of Packer Memorial Church. Mr. Shields passed the Guild Associate examination in 1918.

Organists hearing the work of the



T. EDGAR SHIELDS

Bach Choir should profit greatly thereby in many ways. If they are there with open minds, and all their powers of observation working they will imbibe a breadth of conception of Bach that will help them much in their recital work. One other point is of vital importance. As a rule, not enough attention is paid by organists to smaller nuances, the almost endless variety of light and shade; they spend too much time on mechanical details of "bringing out" various occurrences of fugue subjects. A free but judicious use of expression pedals is one of the important lessons taught by the Bach Choristers. To begin a fugue subject on one manual and as soon as the answer occurs to switch the first voice to another manual, regardless of the inevitable change of tone-quality, is unmusicianly, to say the least.

A very interesting feature of these festivals is the meeting of people from all parts of the country, and enlarging one's acquaintance. In this way it reminds one somewhat of the organists' conventions. The fame of the Bach Choir is widespread. The writer met one man who came all the way from his home in Montreal, Canada, to hear the festival, and he testified that the long journey was worth while. In fact, all with whom the writer conversed this year were enthusiastic in their praise of the chorus and Dr. Wolle.

Saturday was a beautiful bright day, rather warm, but much pleasanter after the rain on Friday. At two o'clock all were assembled in the church, waiting. The trombone choir was soon heard in the distance. They were playing a chorale in B minor. A hush fell over the assembly. Dr. Wolle signalled to the chorus, which rose and waited amid dead silence, while the trombones played on. With the last chord of the chorale the chorus, orchestra, and organ united in one glorious burst of harmony, and the Kyrie of the great Mass in B minor was started. Here again, in the massive chords of the opening, the intonation showed a marked improvement. It seems almost inconceivable that a fugue could be made such an emotional thing. Yet here, by means of one of the greatest fugues ever composed, the simple prayer of the Kyrie is presented in all its beauty and truth. All through the Mass, particularly the choral portions, one felt the continual surging of sound and feeling.

The Kyrie and Gloria were given at the first session on Saturday and the last session was devoted to the Credo,

Sanctus, Benedictus, and Agnus Dei. If the choral work on Friday was magnificent it is difficult to characterize that on Saturday. The Mass being given every year, the choralists knew it thoroughly and love it. Again the wonderful shading, the delicate nuances, the stirring crescendos on single tones, also the ethereal pianissimos (in the Crucifixus), the sublimely thrilling "Cum Sancto Spiritu," "Et Resurrexit," and "Hosanna," and the dignified, broad "Dona Nobis Pacem." In the last four mentioned numbers the incisive attacks would satisfy the most particular person.

On the very last chord occurred perhaps the only disappointing event in the whole choral rendition. Here Dr. Wolle stopped the orchestra after about two beats and made the chorus hold the chord, various members breathing at different times so the tone was unbroken, sinking to a mere whisper, then swelling out to a fortissimo and ending, all on the last syllable of "pacem." Anyone who knows Dr. Wolle personally is sure that this was absolutely no attempt at being theatrical, but the impression on the listeners was one of artificial striving after effect. However, one could not let this mar the glorious impressions he had received before, and this little spot sank into insignificance.

The soloists on the second day were Florence Hinkle, soprano, Merle Alcock, alto, and again Mr. Douty and Mr. Tittmann. The latter again acquitted themselves in splendid fashion, while Miss Hinkle and Miss Alcock showed themselves worthy the honor of singing in perhaps the greatest choral festival this country has ever known.

## THE SECRET OF THE BACH CHOIR

RAYMOND WALTERS

**I**N COLONIAL days when, as Louis C. Elson relates in his *History of Music in America*, the Puritans of Massachusetts regarded the organ as Satan's own invention, the Moravians of Pennsylvania employed it as a means of

religious worship and as a source of artistic enjoyment. There was a small organ in use for services at Bethlehem as early as 1746 and five years later, when the church (the present Old Chapel) was built, a large organ was installed. An organ recital was a part

of the program arranged for the entertainment of Governor Hamilton upon his visit to the Bethlehem community in 1752.

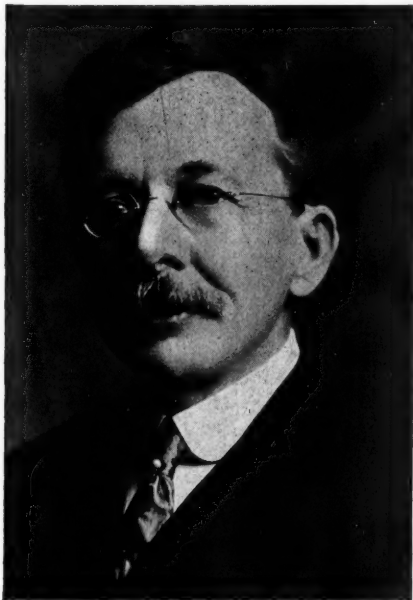
Reference to the skill of one of the earliest of the Moravian organists, Jacob Van Vleck, was made by a distinguished foreigner, Marquis de Chastellux, who, in his account of his travels in North America, 1780-82, told how Van Vleck, performing on the instrument in the Brethren's House, played "some voluntaries in which he introduced a great deal of harmony and progressions of bass." It has been said that, in 1800, Bethlehem, which was then still a frontier settlement, had six competent organists.

These facts have pertinence in this article because the Bach Choir owes its existence and continuance to a musician whose ancestry is in the line of Bethlehem organists and who is himself primarily an organist (one of the founders of the American Guild of Organists).

Dr. J. Fred Wolle, conductor of the Bach Choir, is a great-great-grandson, on his mother's side, of Matthias Weiss, a native of Switzerland, who came to Bethlehem with the "Second Sea Congregation" in 1743. Matthias Weiss was one of the earliest musicians of the community. His son, John George Weiss, great-grandfather of Dr. Wolle, was organist of the Moravian Church in the years following the Revolutionary War. Theodore F. Wolle, a cousin of Dr. Wolle's father, was organist of the Moravian Church and a leading spirit in the Philharmonic Society, a choral organization which flourished for many years.

The temptation to dwell upon the early musical activity of Bethlehem must be withstood. The danger is that, in indicating the richness of the ancient past, the difficulties and obstacles of the more recent past and the present shall be minimized. Traditions are fine and they are stimulating. But the fact that the Moravian forefathers, in a simpler day, led America in first renditions of Haydn's and Mozart's works does not make it appreciably easier for the singers of this generation, with modern distractions, to give time and energy to the study and singing of the compositions

of Johann Sebastian Bach. Emphasis upon this aspect serves two ends. It gives just credit to the members of the choir, to the conductor and to the executive committee, who, battling yearly against sagging of interest, press on toward achievement. It serves, moreover, as an example and a



DR. J. FRED WOLLE

stimulus to other choruses to battle similarly.

The beginning of Bach singing in Bethlehem was bound up with the early career of Dr. Wolle as an organist. It was while studying the organ under Dr. David Wood of Philadelphia, in 1883, as a young man of twenty-one, that he first heard Bach's preludes and fugues. The enchantment began there. It continued when, under Josef Rheinberger in Munich, he devoted himself solely to Rheinberger's own compositions and to Bach.

To the young American the Bach singing in Munich seemed like a leap back to his own organ bench in the Moravian Church in Bethlehem. The services of the congregation at home had included from the earliest days the old hymns upon which Bach built



his chorales, cantatas, and oratorios. Bach's marvelous treatment and elaboration of these familiar melodies captivated him. One fine spring day in 1885 he heard a large chorus sing the St. John Passion in the Odeon. Then and there he felt an inspiration to devote himself to interpreting the music of this supreme master. It was a summons. To it, for more than thirty years, he has been obedient. Dr. Wolle has studied, played, directed, and preached Bach. As Edward Fitzgerald, "twin brother in the spirit," translated Omar Khayyam, Dr. Wolle has made Bach's choral work mean something more than a name in America today.

When he returned home after his European study, young Wolle began inoculating with his enthusiasm for Bach the members of the Bethlehem Choral Union, a chorus which he had organized in 1883. The one hundred and fifteen singers of the Union followed him in his enterprise of rendering the St. John Passion. The giving of it, on June 5, 1888, was the first complete rendition in this country.

The Choral Union's next Bach performance was that of the St. Matthew Passion in April, 1892. The organist for this occasion was the late Samuel P. Warren, of Grace Church, New York City, who said to the singers at their final rehearsal, "Why, I had no idea you were so thoroughly trained."

And then Dr. Wolle proposed to the members of the Choral Union that they undertake Bach's greatest work, the Mass in B minor. They looked it over and their ardor wilted.

The Mass was colossally hard. They wanted to sing easier things. Their conductor was adamant; it was to be the B minor Mass or nothing. It was nothing, as far as the Choral Union was concerned. The Union passed quietly out of existence.

It was not until the fall of 1898 that the project of attempting the Mass was again seriously attempted. A group of ladies, headed by the late Ruth Porter Doster, were the supporters of Dr. Wolle's dream. A chorus of about eighty singers started the study of the Mass on December 5 of that year. After a summer's rest they renewed their

efforts and continued them throughout the fall and winter of 1899 and the early part of 1900. And then, after fourteen months of preparation, Dr. Wolle decided that the choir was ready.

The production in the Moravian Church on March 27, 1900, was the first of a series that continued until 1905, when Dr. Wolle left Bethlehem to become head of the Department of Music in the University of California. The success of the Bach Choir in the six festivals in the Moravian Church has taken a place in the choral history of the United States.

Public and musical spirit at their best were represented by the group of citizens who, upon the initiative of Mr. and Mrs. Albert N. Cleaver, reorganized the Bach Choir in October, 1911, upon the return of Dr. Wolle from the West. A mainstay of the financial support was the offer, renewed each year since, of Charles M. Schwab to bear one-half of the deficit of the festivals.

Lehigh University welcomed the new movement, and when the Bach Choir, with a membership of more than twice the maximum of the earlier years, began preparation for the seventh Bach Festival, it was with both a Festival home and a rehearsal home, proffered respectively by the University and by the Moravian Seminary and College for Women. The beauty of the great ivy-grown stone church and of Lehigh's mountain-side campus has been a factor in making a Mecca for thousands of musical pilgrims who since 1912 have come from a total of three-quarters of the states of the Union and a number of foreign countries.

The present festivals are limited to two days in late May or early June, with sessions on Friday at 4 p. m. and 8 p. m. and on Saturday at 2 p. m. and 4.30 p. m. The first day's program varies. Virtually fixed for the second day is the perennial Mass in B minor. "It is well that this should be so," Captain Richard Aldrich has written in the New York Times, "for the proportions and difficulties of the great work are such as to put it beyond the reach of any but the most extraor-

dinary exertions of most choruses. The Bach Choir has made history with it."

This "best choir in the United States," as Henry T. Finck terms it, has sung the Mass eight times in its entirety since 1912, the St. Matthew Passion, the St. John Passion, the Christmas Oratorio, and upwards of fifty cantatas and smaller works, with a great many chorales. The Bach Festival has become, according to Pitts Sanborn of the New York Globe, "a national institution." It should be added that the choir has twice appeared most successfully in New York City in joint concerts with the Philharmonic Orchestra. The expenses of these trips were borne entirely by Mr. Schwab.

In the present vogue of community singing the Bach Choir stands out as an instance of the artistic possibilities of such effort. Here is a group of singers of somewhat changing personnel, not selected from wide sources but the product of one city and its vicinity. They come from varied walks in life; they range in years from youth to well beyond middle age. In their fidelity and persistence and achievement they reveal what plain Ameri-

can men and women can do as musical amateurs.

It seems peculiarly fitting that tribute should be paid in this magazine to the work of a man who has been an invaluable asset to Dr. Wolle and the Bach Choir. T. Edgar Shields, A. A. G. O., organist of Lehigh University, and of the Pro-Cathedral of the Church of the Nativity in Bethlehem, has been organist of the Bach Choir for many years. It is no exaggeration to say that Mr. Shields has been a tower of strength for the Festivals. Those who love organ music have found his playing at the Festivals a delight.

The secret of the Bach Choir? There is no secret. These singers have simply pressed on, year after year, over the long, hard road to mastery. They have been led by a conductor whose methods of approach, of variety, of analysis measure by measure, have made difficult work as easy perhaps as it can be made. Above all, the Bach singers are imbued with the spirit of Bach and they present this with such sincerity as to communicate their joy in it to their hearers. That is why the Bach Festival is at once an artistic event and a religious service.

## AMERICANIZING AMERICANS

CONDITIONS for American musicians, and especially composers, are on the mend. The Society for the Publication of American Music represents the sowing of the good seed, and the resolutions of The Society of American Musicians represents the removal of the weeds prior to the sowing of good seed.

That America is still filled with German propaganda is hardly apparent to the average citizen because the propagandist hides his identity so effectively and never gets caught at the same game twice by the same citizen, but men in public places see its evidences on every hand—for the German, clumsy and bungling as he is, betrays himself at every turn. It is only now dawning upon civilization that the name "German" will in the future be an odium. So be it. The German

himself willed it—but let every man, woman and child in all civilization devoutly thank God Almighty that the German purpose did not win! Brand Whitlock's book is among the newest, and, unfortunately, truest expositions of the true German. The peace terms of the Versailles conference are hard, very hard, but they are not so hard as the terms Germany imposed on France there in 1870, nor are they to be compared with the immutable terms all humanity will impose on the name "German" as long as civilization, manhood, and memory survive.

Much bitter denunciation of the outspoken attitude of THE AMERICAN ORGANIST has been indulged in. So far as it is possible to ascertain it, no claim has ever been made against the content and purport of THE AMERICAN ORGANIST which has not been

satisfactorily adjusted, excepting the tirade of the German, and one or two isolated cases where advertisers or others have found fault (with good grounds for it) because THE AMERICAN ORGANIST could not and would not lavish unmerited praise in this or that quarter and withhold even due credit in some others. If merit will not win, then it is better that everything, including humanity, perish.

Backed by its knowledge of the right course, and its unlimited confidence in the manly Americanism of the great majority of its readers and its advertisers (in a world where the German has always reigned supreme,

be it remembered) THE AMERICAN ORGANIST reproduces in full the two important documents following, and reaffirms its stand for American music and American musicians above all others when, and only when, it and they have merit or give promise of merit; failing that, the choice must go to glorious Britain (whose Navy saved America), to France (who helped America when America most needed a friend), to Belgium (who played the part of manhood and lost everything but its soul), to Italy (one of the cradles of Civilization and the Arts), and to any other peoples who show themselves fit to live and work in a civilized world.

## SOCIETY OF AMERICAN MUSICIANS

THE Society of American Musicians unanimously passed the enclosed resolutions at their last meeting. These resolutions voice the views of many nationalities now represented in our citizenship and in our membership, and it was the undivided thought of all that you be asked to share in these activities for the recognition and spread of American music and that of our Allies.

The Society of American Musicians has not even a remote connection with, or relation to any political party or group, church or publication house—its sole reason for being and its entire activity is confined to the promotion of the good in American music and for the welfare of American musicians. This end it is achieving by all legitimate means and it has found co-operation abundantly and enthusiastically given wherever its purposes were understood and its professional personnel recognized as men and women detached from selfish motives or acts.

*Whereas*, It is a matter of common knowledge that for years past one of the most insistent forms of German propaganda in this country has been through the establishment of German societies primarily intended to develop a love for German music as being the only music worth studying; and

*Whereas*, In the present condition of world-thought, it is impossible to re-

gard German music as an abstract expression of the beautiful because of the persistent and insistent propaganda still carried on by ill-advised persons in the interest of German music for the purpose of unduly exalting all German music and restoring as fully as possible the pre-war condition of German domination in musical matters; and

*Whereas*, Our acceptance of, or acquiescence in, these conditions has led to a misapprehension of artistic values and has been and now is a detriment to our best development and a limitation of our knowledge of the extent, value, and practical use of the music of American composers and composers of the nations leagued with us in the Great War; and

*Whereas*, While we recognize America's obligations to the efforts especially of the earlier German musicians in this country in cultivating an appreciation for good music and for better educational methods, yet we insist that it is as imperative to overthrow alien domination in matters of art as it is in matters of politics and economics, in order that our national art may be free to develop along its own individual path; therefore

*Be it resolved*, That the members of The Society of American Musicians, as loyal Americans and as active work-

ers in the musical profession, pledge themselves to a much wider study and greater personal use of American music and music other than German; zealously furthering, by all legitimate means, the recognition, advancement, and use of such music in the studio, in the home, and upon the concert platform. Whatever is great in Ger-

man music will survive, yet we feel that until such time as the partisans of German music will permit us to listen to it without injecting German propaganda into the question of its enjoyment, patriotic Americans will hear it under protest.

President, Osbourne McConathy.  
Secretary, Frank Van Dusen.

## SOCIETY FOR PUBLICATION OF AMERICAN MUSIC

### From Its Own Announcements

THE American composer has two difficulties: the first, getting his compositions — especially his chamber music—expeditiously published, if at all; the second, finding the musical public to buy and play them.

The first results from the publisher's looking at the composition primarily from a commercial point of view; the second from the unwillingness of music buyers to spend money for untried works of a nearly or wholly unknown composer, especially if he is an American.

It is the purpose of this Society to remove these conditions, as far as it is practicable, from the future of the American composer.

The publisher's attitude toward the well known and unknown composers and their compositions is natural as a business proposition; for the publisher cannot be an apostle and patron for all forms of musical writing, particularly those which from the nature of the case, can only appeal to a limited public.

Certain broad-minded music publishers maintain a "sinking fund" for exceptionally excellent compositions—both for chamber music and orchestra, but business considerations compel them to confine their attention largely to composers of established reputation.

Since one cannot expect the publishers to assume a heavier burden than their business safety justifies, the Society for the Publication of American Music aims to give to the composer an added opportunity to have his writ-

ings published and, by the proposed method of distribution to its members, to afford some assurance that they will be both made known and played throughout the country. Individual artists and musical organizations all over the United States are now giving more and more attention to American music, in numerous and well-prepared performances. Prizes have been offered and won and the public, through these means, is beginning to realize that there exist here in our country composers of ability, learning and admirably high ideals.

The Society will be able to give a forceful impetus to broadening the spread of American music and to the co-ordination of the work of the many artists and musical organizations who have already worked for this end. New and really meritorious compositions will be enabled to reach all parts of the country comparatively fresh from the desks of the writers; such distribution must bring them into the musical evenings of the legion of enthusiastic amateurs and the new contributions to a wonderfully beautifully literature will be read, studied and appraised by the players, and in many an instance become valued numbers in their libraries.

The compositions to be brought out by The Society for the Publication of American Music must disclose a high degree of musical excellence. Their selection will be based on merit only and without regard to commercial possibilities.

A committee of musicians of the highest standards and established rep-

utation will select the works to be printed.

Practical considerations make it advisable to adopt as the immediate aim the publication of American chamber music, whether already performed in public or not.

Only such works will be published as have been voted by this committee as preferable to all other works submitted and as having a sufficient art value to deserve preservation in printed form. It is hoped that two or three compositions will be brought out each year.

Membership is open to all persons sincerely interested in the objects of the Society, in the following two classes:

A. Life Members, paying \$100.00.

B. Annual Members, paying \$5.00 each year.

All members receive one copy of each chamber music composition published during the year covered by the fee. Ultimately, if the funds are forthcoming, it is hoped to publish orchestral and other works of large dimension with distribution also to such orchestras, and similar organizations as may have become members of the Society.

The proposed financial plan of the classes paying dues will, if the membership is adequately large, not only cover all the expenses of printing, administration and distribution, but also will be sufficient to give to the composers of the selected works, some substantial royalty on every copy sold.

It is also expected that Public Libraries and Institutions will participate in the enterprise.

Those associated in the direction of the Society come from the ranks of composers, performing musicians and non-professional music lovers all over the United States,—names representative of the highest ability and ideals in music, so assuring to the Society a strict adherence to the standard of distinguished merit which must mark each work to be published.

This is a patriotic movement in the best sense of the word, in that it aims to further the interests of the best which our country has to offer and therefore is a movement with which

our musicians will be proud to become associated.

In spreading the knowledge and appreciation of American music it may rival in importance the most systematic efforts at performance.

It is not the object of this Society to fondle American composers who need a stimulus to composition; the man who ceases to compose because he finds it difficult to get his works performed or published has not the proper stuff in him as a composer.

It is not the object of this Society to make access to the public easy for the American composer of music that is technically crude, barren of inspiration and forgetful of artistic ideals; to promote mediocre American music means to render a disservice instead of a service to our country.

It is not the object of this Society to exercise undue pressure on artists and organizations to perform music by American composers merely because they happen to be American composers; many artists and organizations have fostered American works in the past and they will continue to do so if they consider them worthy of performance. The self-respecting American composer asks for nothing but a square deal based on the intrinsic art-value of his work; he neither wants nor needs patriotic charity.

What then is the object of this Society? To widen and deepen interest in the larger forms of good concert music by American composers, as stimulated by artists and organizations who have championed such music. The only excuse for those who have not taken this interest is that the music is not accessible in print for study. A convenient half-truth! As a matter of fact a considerable number of symphonic and chamber music works of proven merit by American composers have been published by certain public-spirited American publishers and there is no reason for assuming that they will withdraw their support from the American composers in the future. Nevertheless the fact remains that the publication of symphonies and chamber music is unfortunately a most unprofitable business proposition in



America. For that reason the American publisher is compelled *nolens volens* to exclude from his catalogue many a work that may deserve the distinction of publication.

Therefore, this Society feels that the most effective, most legitimate and most dignified method of counterbalancing actual conditions is for the American composer and his friends to take matters into their own hands.

We extend to you our cordial in-

itation to become a member. Also, we shall greatly appreciate your co-operation to put the Society on a sound basis by forwarding to the secretary a list of music-lovers or professional musicians known to you in your city or elsewhere who, in your opinion, would make desirable members for such a society as this.

Secretary, William Burnet Tuthill,  
185 Madison Avenue,  
New York, room 1608.

## PHOTOPLAY ACCOMPANYING

### Edwin Lyles Taylor's Work

THE Strand Theatre in Montgomery, Alabama, has in Edwin Lyles Taylor, F. A. G. O., a native of Alabama, an organist of the type that is gradually raising theatre work to its proper level of responsibilities and opportunities. Mr. Taylor is a pupil of the famous concert organist, Charles Heinrich, of the pianist Rafael Joseffy, of the theorist Max Spicker, and a graduate of the National Conservatory, New York City. He finished his sophomore year in Columbia University's B. A. course, and took correspondence courses in Accountancy and Efficiency. He took the F. A. G. O. certificate in 1918 and holds diplomas in the Crampton Voice Course and the Sherwood Normal Piano Course.

The organ in the Strand is a three-manual Austin of 28 registers, built in 1918 from specifications by Mr. Taylor. It is an excellent church instrument without percussion registers save the Degan chimes and the Austin harp all enclosed in crescendo chambers, and controlled by 22 couplers and 36 pistons.

Of Mr. Taylor's method of cinema accompanying we can profit most by his own words, written for these columns by request:

The most important item in the equipment of a theatre organist, after the ability to play well, is a large and suitable library. It is variously said that in the motion picture theatre we play "everything," and again "nothing but jazz." Both statements are wrong. Bach's fugues and Mozart's Sonatas

are severely lacking, and properly so. Neither do sensible organists play too many pieces in the purely piano idiom, such as "The Fountain" by Bohm, or "If I Were A Bird," by Henselt. The safest plan usually is to purchase "piano conductor parts" of orchestral compositions or arrangements of recognized merit and melodic value. Some of the finest music for the business has been written within the past twenty years.

Next, some plan of classification should be devised such as, Love songs, Religious, Nocturnes, Dramatic, Neutral, Allegro Movements, so that the various species may be segregated as successfully as possible.

As to preparation, the small town organist ought to be a genius in order to do justice to his position, as the pictures are usually changed daily and trains are often late—the result being that he must play the picture at sight. This calls for the combined faculties of judgment, memory; the ability to recall to memory, and immediate action. In larger cities where the same picture runs several days the organist sometimes has opportunity to take notes and carefully time the various scenes choosing suitable compositions at his leisure, and planning to repeat certain ones after the manner of the Wagnerian motif.

I once heard a layman say that he did not like organ music because "it never seemed to have a stopping place." It is needless to say that every organist, and especially the theatre organist, must learn to phrase well and

to use wrist motion in attack and finish just as a good pianist does. In the vernacular, an organist who phrases well is said to have "plenty of pep."

There is a so-called orchestral effect used by theatre organists consisting of sub and super couplers on one manual and ordinary unison 8 foot registers



EDWIN LYLES TAYLOR

on another, which is not a bad effect in certain light compositions. The idea is to play a counter melody legato with left hand on the 8 foot registers and principal melody with after beats non-legato on the sub and super coupled manual.

When it comes to a slapstick comedy the organist can add greatly to the mirth if he can cast aside his dignity and temporarily become a musical buffoon. As of old it used to take a wise man to be the king's fool, so now a good comedy organist should first have memorized and on his finger tips all sorts of tunes from "Home Sweet Home" down to "Everybody Works But Father." The humor consists in fitting ludicrous situations with appropriate tunes rather than in accompanying falling bodies with coarse noises. We are all thankful that the day of the movie drummer has passed.

An organist who enters the portals of cinema house leaves leisure behind—no more afternoon siestas. An organist who sits down and plays ninety minutes without interruption has done more actual playing than most church organists do in a much longer period. An organist who plays twenty-eight shows per week works harder than one who plays two services and one rehearsal and who does not practise regularly.

The following music synopsis illustrates well the method pursued, though the picture itself is not necessarily the best known. The theme, "Told at Twilight," Huerter, represents the love affair of Andy and Alice. It is played as written, as time will allow, and only thrice. This synopsis, prepared for orchestra, is serviceable for the organist, with a certain exception. The last four numbers but one call for fifteen minutes of presto playing. The organist can fit the picture "like a glove," save his strength, and give better satisfaction by improvising during this period. The race track scenes will call for a galop rhythm, the scenes of the villains robbing the bank, a "pizzicato misterioso" effect, and so forth, but the changes are too rapid and subtle to be accompanied from printed music, and in situations such as these the organist is far superior to the orchestra.

Synopsis for  
Charles Ray in "Greased Lightning"

*T means Screen Title, D means description*

At screening:

- Au Fait, Ewing.
- T—Andy Fletcher:  
Laughing Dove, Behr.
- T—That's how she works:  
Tally-Ho Galop, Bernstein.
- T—Alice Fling:  
Told at Twilight, Huerter.
- T—Endeavoring to make:  
Bowl of Pansies, Reynard.
- T—They're too slow:  
Mon Plasir, Roberts.
- T—You're going to be:  
Admiration, Jackson.
- D—Appearance of Alice in street:  
Told at Twilight, Huerter.
- D—Entrance of auto drawn by horse:  
With Powdered Wig, De Severac.
- T—He told me:  
Spring Flowers, Wood.
- T—All fussed up:  
Hurricane Galop, Giesemann.
- T—You quit this speeding:  
Legend of a Rose, Reynard.

T—Why, it's Mr. Armitage:  
 Melodie, Op. 42, No. 3, Tschaiowsky.  
 D—Scene changes to town meeting:  
 Men of Sparta, Zamecnik.  
 T—I've got to take:  
 Stars and Stripes, Sousa.  
 T—Meet my old friend:  
 Flirtation, Cross.  
 T—The next event:  
 Prestissimo Galop, Waldteufel.  
 T—There's two thousand dollars:  
 Agitato No. 4, Minot.  
 T—I'm going after:  
 Allegro No. 2, Langley.  
 T—You've got to go:  
 Hurry No. 22, Lake.  
 T—Hey:  
 Told at Twilight, Huerter.  
 The End.

The cinema house is a democratic institution appealing to the masses as well as the classes. It is one thing to interest a mixed audience afternoon and evening every day of the year at popular prices and another to present standard operas during winter months before a cultured metropolitan audience. The organist must do in Rome as Romans do, however, consoling himself with the thought that he is a pioneer in a new art, in which great interest can be maintained by an optimistic frame of mind.

Like operas, moving pictures are most satisfactory from a music standpoint when they contain simple plots and a wide variety of emotions. It is

a pleasure to synchronize music with pictures like Nazimova's "Eye for Eye," "Out of the Fog," and Ethel Clayton's "Pettigrew's Girl." "Three Green Eyes," however, in which five stars appear, has a complicated plot, is frivolous in nature, and is one of those pictures where a "leading motive" is impractical. A producer sometimes robs his film of dramatic atmosphere by exploiting realism, such as a "close up" of a litter of pigs in Theda Bara's "Carmen." There are times when it is better not to "overplay" a picture lest comedy effects be introduced where they are not desired.

The scenes change hundreds of times in the photoplay where they change once in the opera—action is never held up to await completion of a musical number. The changing scenes denoting contemporaneous action present vivid realism, but call for a new method of musical accompaniment. If, for example, a battle scene appears intermittently with a quiet death scene, the battle music should continue, simply dying down to "pianissimo" at the appearance of the quiet scene. On the other hand, should the quiet scene be of sufficient duration, the alternation of sombre music will rest both the technical equipment and the auditory nerves.

## A GOOD EXAMPLE

### Muncie Baptist Church, Indiana

FROM an organ of eleven registers to a three-manual and Echo organ of thirty-four registers with a live organist and a harpist is no small achievement in a brief two years. Instead of destroying the original eleven registers Ida Burr Bell decided, with the cooperation and advice of Dr. J. F. Fraser, pastor of the church, A. L. Johnson, donor of the Echo organ, and E. E. Halloway, local builder, to retain them in the new instrument, the Oboe was sent to the factory for new reeds, but the rest of the work was done by Mr. Halloway himself.

Muncie is a city of thirty-five thousand inhabitants and the Church has a membership of seven hundred. The minister, Dr. John Falconer Fraser,

cut short his career as a concert violinist to devote himself to the ministry, and frequently enhances the services by reverting to his favorite instrument. This is the third organ Dr. Fraser has helped to secure during his various pastorates.

The choir is a volunteer chorus, which Mrs. Bell hopes to enlarge, and which is assisted by one soloist, Mrs. Alfred Kilgen, soprano.

Mrs. Bell is a graduate of the School of Fine Arts of the University of Kansas. For two years she was State President of the National Federation of Music Clubs and Secretary of the Kansas Chapter of the American Guild of Organists, and has served as Vice-President of the Music Teachers' Association—it was at last year's session

of the Association Mrs. Bell suggested the formation of the Indiana Guild Chapter, which suggestion has been successfully carried out.

Miss Dorothy Bell, harpist, completes an unusual quartet of church soloists, in which organ, soprano, violin, and harp can render music of a high degree of interest.

First Baptist Church, Muncie, Ind.  
Built by E. E. Halloway, 1919.

Registers: P 5. G 5. S 10. C 6. E 8. T 34.  
Pipes: 96. 305. 706. 438. 435. 1980.  
Couplers 21. Pistons 12. Pedals 8.

PEDAL: WIND 4", R 5, P 96

1	16	Echo Pedal . . .	w	p	32	
2	..	Gedeckt . . .	w	p	..	#18 S
3	..	Bourdon . . .	w	mf	32	



Unfortunately, the Great and Pedal organs are devoid of expressive control. The pistons are of the Dual type, and Mrs. Bell writes: "I am especially delighted with this system." The stop-key groups from left to right are: Pedal, Swell, Couplers, Great, Choir, Echo. The pedals from left to right are: 3 Pedal pistons, G-P reversible, Full Organ.

The instrument was dedicated in a recital by Mrs. Bell, April 27, in a program that speaks well for her sympathetic understanding of an audience: Guilmant.....1st Mvt. Sonata I  
Brewer .....Echo Bells  
Lemaigre .....Capriccio  
Boccherini .....Minuet  
Wagner .....Pilgrim's Chorus  
Rogers .....Reverie  
Kinder .....Toccata

4	..	Diapason . . .	w	ff	32	
5	8	Flute . . .	w	ff	..	# 9G

GREAT: WIND 4", R 5, P 305

6	8	Dolce . . .	m	p	61	
7	..	Dopple Flute . .	w	mf	61	
8	..	Viol de Gamba .	m	f	61	
9	..	Diapason . . .	m	ff	61	
10	4	Octave . . .	m	mf	61	

SWELL: WIND 4", R 10, P 706

11	8	Aeoline . . .	m	ppp	73	
12	..	Salicional . . .	m	pp	73	
13	..	Vox Celeste . .	m	mp	61	
14	..	Gedeckt . . .	w	mp	73	
15	..	Diapason . . .	m	mf	73	
16	4	Harmonic Flute .	w m	p	73	
17	2	Piccolo . . .	m	p	73	
18	16	Bourdon . . .	w	p	73	
19	8	Vox Humana . .	r	pp	61	
20	..	Oboe . . .	r	p	73	

Tremulant

CHOIR: WIND 4", R 6, P 438

21	8	Dolce . . .	m	p	73	
22	..	Melodia . . .	w	mp	73	
23	..	Geigen Principal	m	mf	73	

24	4	Flute d'Amour .	w m	p	73
25	2	Wald Flute . .	m	p	73
26	8	Clarinet . . .	r	p	73
Tremulant					

ECHO: WIND 4", R 435

27	8	Muted Violin .	m	pp	61
28	..	Dolce Flute . .	w	p	61
29	..	Unda Maris . .	w	p	49
30	..	Clarabella . .	w	p	61
31	..	Violin . . .	m	mp	61
32	4	Flute . . .	w	p	61
33	8	Vox Angelica .	r	p	61
34	(8)	Chimes . . .	b	p	20
Tremulant					

COUPLERS 21				
	Pedal	Great	Swell	Choir
4	G S	G S C	S	S C
8	G S C	G S C	S	S C
16		S C	S	S C

#### ACCESSORIES

Pistons (Dual): P\* 3; G 4; S 4; C 4.  
 G-P reversible.  
 Full Organ.  
 Crescendos: S, C, Reg.  
 Pistons for using Echo on Swell manual.  
 Chimes: Degan.  
 Blower: 3 hp. Zephyr.  
 \*Pedals affecting Pedal registers and couplers.

## POINTS AND VIEWPOINTS

### FRANCIS HOPKINSON

Some Corrections and Additions

O. G. SONNECK.

I JUST read the little article on Francis Hopkinson in your July number. Anything on the First American Composer is bound to interest our musicians, especially our organists, since Francis Hopkinson, one of the most versatile Americans of his period, officiated for years as organist at St. Peter's and at the College of Philadelphia.

The little article unfortunately does not make it clear that Francis Hopkinson's musical activity extended into this field and others in addition to composition. I therefore take the liberty to refer your readers to my book (published in 1905) on "Francis Hopkinson, the first American poet-composer, and James Lyon, Patriot, Preacher, Psalmist." In this book I have treated the musical career of Francis Hopkinson as composer, musical connoisseur, organist, psalmist, harpsichordist, inventor of musical instruments and one of the pillars of Philadelphia's musical life, fully and historically. It is this book to which Mr. Milligan refers. In it you will find the proof that Hopkinson did not compose only songs, but also anthems and his most ambitious attempt—a kind of

dramatic cantata called "The Temple of Minerva, a musical entertainment performed in November, 1781, by a band of gentlemen and ladies at the hotel of the Minister of France in Philadelphia." Hopkinson's music of this "oratorical entertainment," to use the terminology of the period, seems to be lost, but I was lucky enough to find at least his autograph libretto. In the case of his anthems and songs I was more fortunate and I listed them in my book where I published the earliest known song by Hopkinson—"My days have been so wond'rous free" (1759) both in type and in a facsimile of the original manuscript.

May I point out a few inaccuracies in the little article which would not have occurred if the writer had consulted my book? He seems to be under the impression that Mr. Milligan's album contains Hopkinson music not previously published. That is obviously not the case as regards the first song just mentioned nor is it the case with the other songs in Mr. Milligan's album. For some reason the song of 1759 seems not to have been published during Hopkinson's lifetime but the other songs in Mr. Milligan's album were so published and Mr. Milligan accordingly did not publish them from the manuscript. They appear in the same publication from which I quoted in my book and Mr. Milligan in his album, Hopkinson's letter to George Washington, namely, "Seven Songs for the Harpsichord or Forte Piano. The Words and Music Composed by Francis Hopkinson." The volume was issued in Philadelphia, as

The sincere thanks of the Editors is tendered to Mr. Sonneck for the above corrections and additions to the article about Francis Hopkinson and Mr. Milligan's edition of his songs—however, the Editors, and not Mr. Milligan, are responsible for the deficiencies and errors of that article.—Ed.



I was fortunate enough to prove, in the year 1788. It is in this collection of some of his songs that Hopkinson claimed to have been "the first native of the United States who has produced a musical composition."

True, only one copy of this collection, so important for the history of music in America, seems to remain available for reference in our public libraries. I mean the copy in the Boston Public Library referred to in my Hopkinson book of 1905, and further described in my "Bibliography of Early Secular American Music" of the same year and it is this copy which Mr. Milligan came across.

It is therefore somewhat misleading to say that Hopkinson's songs would have remained unknown to us without Mr. Milligan's efforts or my own previous ones, for that matter. Nor did he or I or any other of the many visitors to the Boston Public Library who have seen this priceless volume find these songs "largely in sketches." The songs were published in 1788 not as sketches, but in the form customary in the eighteenth century as to accompaniment, etc., but, of course, in preparing a new publication for modern ears, Mr. Milligan had to use his editorial discretion.

"The Seven Songs" (the volume actually contains eight) are not the only songs of Francis Hopkinson that were published during his lifetime. All of them are extreme rarities. How strange that of the "Seven Songs" of which a fair sized edition must have been printed, only two copies seem to have been preserved, one at the Boston Public Library, the other in the archives of the Hopkinson family. However, one can never tell, and while I am writing this letter some one may be lucky enough to pick up among old American publications music discarded as "junk"—such music unfortunately generally is in our country by those without the historical instinct—the "Seven Songs" for a few cents.

#### THE MESSIAH

Percy Chase Miller

**D**R. STEWART'S rebuttal in the June issue of my remarks protesting at his ruthless and iconoclastic at-

tack on the Messiah, makes very nice reading, but when sifted down it appears to me that for purposes of analysis and answer it is reducible to three statements, which I specify as follows:

1. That I admit the chorus "All we like sheep" is silly;
2. That my statement that I would like to heave something at him for preferring the Hallelujah from Beethoven's *Engedi* to that from the Messiah is an admission that I am worsted in the argument; and
3. That the story I ventured to tell, with apologies, about Hiram Heighseed is older than some of the stories he himself told in his original article.

The first two of these positions I deny absolutely. I did not admit that "All we like Sheep" is silly music—on the contrary I did say, and the words remain to prove it, on page 207 of the May issue, that it is "wonderfully dramatic." I do not deny that the music is not somber until the close, the wandering of the sheep is set to music that expresses with the most unerring dramatic instinct the heedlessness of the sheep blissfully going every one his own way, and forming the most perfect foil and dramatic antithesis to the "and the Lord hath laid on Him" than which I know of nothing in choral music more thrilling. Dr. Stewart has (I hope unintentionally) absolutely misquoted\* my own words. I did not attempt to "justify" what he calls the "surpassing silliness" of the chorus, but on the contrary, far from admitting that it is silly, I gave it the highest praise I could as a dramatic masterpiece. Dr. Stewart's attack on me reads as if he had never seen my article at all. He accuses me of not appreciating the force of the whole Biblical text of this chorus, but let the reader take the trouble to turn back to the May number and read my words.

Neither do I admit that I am "worsted in argument" because I want

\*The reader should satisfy himself on these closely drawn points by referring to page 206 of the May issue and 235 of June. Neither contestant is entirely right or entirely wrong when it comes to quoting the words and intentions of the other.—ED.

to throw something at him for preferring the Beethoven chorus to the Hallelujah from the Messiah. There had been no argument, and there isn't one even now. I admit the most extreme impatience with such a preference, and endeavored to suggest what I deem to be an appropriate attitude towards it in a mildly symbolic manner, but I deprecate Dr. Stewart's claim that this proves that I am "beaten."

As far as the third statement of Dr. Stewart's goes; I was very careful in telling my story of Hiram, or rather of Mrs. Hiram, to make no claim

whatever for novelty. I was simply inspired, by the antiquity of his own stories, to use an ancient one myself, as it illustrates my own point. I will not argue about the respective age of any of these venerable relics of antiquity.

If Dr. Stewart doesn't want to hear the Messiah any more, I certainly will not insist on his going, for I have no enmity towards him, nor even a mischievous desire to annoy him. This, I think, shows a most humble and forgiving spirit on my part, as he has misquoted and misrepresented me most shockingly.

## VICTORY FESTIVAL OF THE DIOCESE OF PENNSYLVANIA

PERCY CHASE MILLER

THE Diocese of Pennsylvania has no cathedral. An iridescent dream of what would be good to have in this respect exists in many minds and there already is, on the new Fairmount Parkway, a noble site allotted to the Episcopal Church for such an edifice, but the lot is vacant, even the rickety open-air pulpit, built of deal boards and painted a beautiful shade of green, which graced the site in former years, having disappeared, although the lot is used throughout the Summer for open-air services on Sunday afternoons. Therefore when the Victory Festival was proposed there was obviously no place to hold it except the Metropolitan Opera House or the Academy of Music. Fortunately the latter was chosen. It is a splendid auditorium, built more than sixty years ago, but still one of the finest halls in the country, acoustically excellent, and in appearance sufficiently splendid. The organ, built by Roosevelt in 1885, is not impressive in the number of its registers, but has excellent quality, and, antiquated and inadequate as it undoubtedly is, it blends admirably with the voices of the orchestra, and has that solidity of tone which we associate with Roosevelt's best work, as with that of Willis in England, and which, for some reason or other modern organs very seldom attain. Used as it

was in connection with the orchestra in the accompaniment of most of the numbers, it added immensely to the breadth of the support, and moreover supplied those associations with the church and the church service without which the occasion, in spite of the vestments of choirs and clergy would have seemed a mere concert.

The chorus of some seven hundred voices was composed of members of a considerable number of church choirs of the diocese. It would have been interesting had the program given a list of the choirs participating, but this was not done, perhaps it will be remedied on future occasions if a festival choir for the diocese becomes a permanent reality, as is hoped. The most interesting feature about the chorus consisted in the fact that the soprano part was composed of approximately equal numbers of boys and women's voices, and contrary to the expectation of many the result was magnificent, the boys supplying a tremendous brilliancy in the upper register, and the women a certain warmth and fullness in the ordinary compass. It was discovered long ago that boys and women in the same choir are a mistake, usually because on such occasions the boys stand back and let the women do the work. In these days of arrant and arrogant feminism it is a pleasure to see some of the male sex

insisting on women doing the work rightly appertaining to the privileges they claim, but the fact remains that the choir containing both boys and women is seldom a success. In a large chorus where some amount of rivalry and emulation is assured, and where its absence would be fatal, the blend of the two kinds of voice was remarkably successful. There was perhaps too much soprano to the chorus, but this may have been due in part at least to the stage setting where counterfeit presentments of leafy bough swayed over the festive scene and undoubtedly intercepted considerable tone from the back seats of the bleachers erected for the singers.

Five organists took turns at the instrument: Albert T. Maynard, Percy Chase Miller, James H. Lord, F. Lyman Wheeler, Edward Hardy, and the organ added immensely to the solidity of the instrumental support, though none of the performers had, nor did they desire, an opportunity to "shine." The effectiveness of the organ caused many in the audience to regret that it is not used at the concerts of the Philadelphia Orchestra, held in this building, on the by no means rare occasions where it is indicated in the score.

The festival opened with a processional of clergy, who occupied seats at the front of the stage. As they entered the orchestra played a Processional March by the late D. D. Wood, organist at St. Stephen's Church for many years, whose splendid musicianship and lovable personality have left an indelible impression upon the church musicians of Philadelphia. For this number the orchestra was led by Rollo F. Maitland, a pupil of Dr. Wood.

The hymn, "My Country, 'Tis of Thee" was sung to the setting by Edward Elgar for "God Save the King," and was directed by N. Lindsay Norden. Then followed an original setting of the Te Deum by Dr. Herbert J. Tily, with accompaniment orchestrated by Victor Herbert, directed by the composer. After the Te Deum an original poem by the Rev. John Mills Gibert was read, following which an original anthem, a cappella, "The Souls of the Righteous," was sung un-

der the baton of the composer, Harry C. Banks, Jr.

The anthem, "The Morning Stars Sang Together," by George A. A. West, Dean of the local Chapter of the Guild, and which has an honored place in the repertory of many of the best choirs in the country, was then sung under the direction of the composer, who had orchestrated the accompaniment for the occasion.

Prayers were said by the Bishop of the Diocese, after which H. Alexander Matthews directed his own recent setting of Kipling's "Recessional," and the hymn, "O God, Our Help in Ages Past" was sung in unison to the familiar and noble tune by Dr. Croft, accompanied by an orchestration of Arthur Sullivan's free accompaniment, well known in England, but fortunately unfamiliar on this side of the water. The ghastly harmonies of this setting were, however, almost forgotten in the solemnity of the rendering.

The "Gloria in Excelsis" from Gounod's St. Cecilia Mass, sung under the direction of Henry S. Fry, brought the festival to a close.

On the first evening an address was made by the Rev. Dr. Manning, of Trinity Church, New York; on the second evening by General William G. Price, Jr. During the addresses the chorus would undoubtedly have been less restive could they have heard what was being said; whether an address on an occasion of this kind is essential it is not our province to decide.

The festival was an event of great importance and interest, and it is to be hoped that it may lead to the formation of an organization by which services may be given annually. Philadelphia already has several large and excellent choral societies, but there is still a place for one which shall be especially concerned with music specifically appropriate to the church, and sung in the closest approach possible to ecclesiastical conditions. If something of this kind shall result from this remarkably successful pioneer effort, the unselfish labors of those who worked long and faithfully for its success should bear rich fruit in the future.

## RECITAL PROGRAMS

## LUCIEN E. BECKER—Portland

Becker .....American Fantasia  
Boccherini ..... Minuet  
Grieg ..... Morning  
Bach .....Fugue Gm  
Handel .....Cuckoo and Nightingale  
E. Nevin.....Venetian Love Song  
G. B. Nevin.....Will o' the Wisp  
Buck .....Scotch Variations  
Handel ..... Largo  
Bonnet .....Concert Variations  
Batiste ..... Song of Hope  
Verdi .....Aida Grand March

W. H. DONLEY—Portland, Ore.

Rossini	.....	William Tell Overture
Guilmant	.....	Cantilene Pastorale
Stoughton	.....	Grove of Palms
Stoughton	.....	Palace of the Rajah
Bizet	.....	Adagietto, Minuet
Johnston	.....	Evensong
Guilmant	.....	Marche Nuptiale

J. LAWRENCE ERB—Urbana, Ill.

Diggle.....In a Mission Garden  
Harrison.....Gloria in Excelsis  
Becker .....Chanson d'Amour  
MacDowell .....Wandering Iceberg  
Starlight  
Erb .....Festival March, A

## DEWITT C. GARRETSON

Faulkes .....	Concert Overture
Grieg .....	Morning
Callaerts .....	Intermezzo
Sibelius .....	Finlandia
Guilmant .....	Allegretto Bm
Sturgis .....	Meditation
Batiste .....	St. Cecilia Offertory
Nevin .....	Will o' the Wisp
Liszt .....	Chant d'Amour
Kroeger .....	March Pittoresque
Archer .....	Intermezzo
Gounod .....	Marche Militaire

**FLORENCE JUBB—Albany**

Bach .....Toccatà and Fugue Dm  
Mendelssohn ..... Sonata Fm  
Saint-Saens .....Breton Rhapsodie  
Rousseau.....Double Theme Varie  
Hollins .....Benediction Nuptiale  
Guilmant .....

### Offertory on Christmas Hymns

Guilmant ..... Cantilene Pastorale  
Guilmant ..... Marche Religieuse

EDWIN ARTHUR KRAFT—Clev.

Cole .....Fantasie Symphonique  
Korsakoff .....Song of India  
Dett .....A Song. Deserted Cabin

Tschaikowsky ..... Marche Slave  
Wagner ..... Isolde's Liebestod  
Liszt ..... Liebestraume  
Federlein ..... Salvadora  
Tschaikowsky .....

Andante Cantabile Op. 11

Grieg . . . . . Morning. Ase's Death.

## Anitra's Dance

Handel ..... Largo

**JAMES T. QUARLES**—Ithaca

Mendelssohn	Sonata 6
Debussy	Reverie
Yon	Cornamusa Siciliana
Vierne	Final (Sym. 1)
Sibelius	Melody Op. 65 b
Wagner	Magic Fire Music

**CARL RUPPRECHT**—Chicago

Schminke ..... Marche Russe  
Bach ..... Toccata and Fugue Dm  
Vodorrinski ..... Reverie Dramatique  
Macfarlane ..... Spring Song  
Mendelssohn .....

Variations "Vater unser . . ."

Guilmant .....

Allegro. Meditation. (Son. 6)

Klein ..... Meditation

Beethoven ..... Minuet  
Elgar ..... Pomp and Circumstance

ALEX. RUSSELL—Princeton

Frescobaldi .....Prelude and Fugue  
Unknown .....Aria da Chiesa  
Corelli .....Pastorale-Angelus  
Yon .....Christmas in Sicily. Echo.  
Lemmens .....Marche Triumphale  
Dethier .....Andante Cantabile  
Franck .....Andantino. Piece Heroique

**S. WESLEY SEARS**—Philadelphia

Handel...	Adagio and Finale (Conc. 1)
Reiff .....	Bonne Nuit
Widor...	Allegro Cantabile (Sym. 5)
Calkin .....	Minuet
Szalit .....	Intermezzo
Callaerts .....	Intermezzo
Svendsen .....	Romanza
Vierne .....	Allegro (Sym. 1)

H. J. STEWART—San Diego

Bach .....	Toccatà and Fugue C
Lemare .....	Moonlight
Goltermann .....	Religioso
Diggle .....	Chanson de Joir
Blanchet .....	Pastoral Scene
Fletcher .....	Fountain Reverie
Grieg-Stewart..	Volkston (Op. 63, 1)
Gillette .....	Dragon Flies
Macfarlane .....	Scotch Fantasia

## REVIEWS

### CARLO ANGELELLI

#### Tema e Variazioni

**T**HEME in G minor with ten variations, all closely adhering to the original theme. Requires no little technic to adequately interpret, and demands a careful registration to make the tone at all times pleasing, otherwise the variations would not commend themselves very readily to the average hearer to whom music must appeal. Italian composers are not well known in America and this example of their work will be of interest from that viewpoint as well. (Fischer)

### JAMES R. GILLETTE

#### Negro Spirituals (3)

**T**HE Negro Spiritual has invaded the domain of serious music to stay a while and the "Deep River," "Angels Done Changed my Name," and "Nobody Knows the Trouble I've Seen," here transcribed for organ are beautiful little works of the folk-tune type which have a distinctive appeal; whether or not that appeal depends upon the pieces' first having been known either in their original form or in the excellent Burley arrangements is a question. The first and third of the three are excellently presented, with occasional episodes of new materials interpolated, and all to whom the Negro Spiritual has already made its appeal will find this little collection invaluable—but again we are dealing with the simple things which the audience can enjoy without first going through the Institute of Musical Art or some kindred kill-joy. (Fischer.)

### HENRY HADLEY

#### The New Earth

**C**ANTATA for mixed chorus and soli, with orchestral accompaniment optional. The work is harmonically conceived, and there is no contrapuntal writing, consequently it is not difficult to sing, and there are few of the dissonances which characterize many of Mr. Hadley's works. The text is thoroughly up to the times and the cantata would make an excellent number for special "victory" services

whether by individual church choruses or by combined choirs. There are many passages of true musical beauty and the work will commend itself most favorably where Hadley's works are already favorites. (Ditson.)

### JEAN PAUL KURSTEINER

#### "Praise"

**S**OMETHING new in the realm of vocal church music: sacred song for high or low voice, so energetic in character that the hearer is led to believe the singer is really in earnest about religion. We have been so accustomed to the spiritless variety of "churchly" music that mankind at large is getting ready to believe the church has no spirit of its own, and in that belief desert it. Jean Paul Kursteiner, who knows much of life, and feels and thinks deeply, has expressed his religious emotions, his religious ideals, his religious aspirations, in songs of an assertive character; there is nothing negative, nothing passive, nothing trivial, about them. Technically they are finely written and very difficult to both sing or play; the accompaniment is a real factor of the song and a Kursteiner product will never do in a choir where the singer comes in at the last minute and the organist opens the song for the first time five minutes before he is ready to play it. Praise gets down to business in the very first measure



(390) and in a text that is admirably expressive of one phase of modern religious thought proceeds to a positive assertion of its contents; nothing sickly, nothing half-hearted, nothing feeble about the religion Kursteiner expresses: it's a man's religion, for a nation of men. After three pages of music that is sometimes aria and sometimes declamation, but hardly ever recitative (a composer's confession of weakness) Praise leads into a beautiful melody (391) that has a wonderful





effect in driving its own individual message home in the quiet, earnestness of its more meditative mood, working up to an excellent climax as it ends with the thought that "It lives and declares the glory of God." No composer has dared to express a man's religion in a man's way before; to choirmasters who are tired of the wily-nilly stuff that makes up the church library of yesterday, these songs of Kursteiner will bring a complete revival of spirit. They are difficult enough to make both singer and organist realize the greatness of the work we have all been doing in such a small and oftentimes careless way; they are natural enough to make the difficulties workable; and they are musical and sincere enough to strike an appeal in every heart. (Kursteiner & Rice.)

#### WARD STEVENS "Christ in Flanders"

**A**NTHEM for chorus or quartet that might be taken unaccompanied with good effect; not difficult; diatonic and natural without strained effects; will make a valuable number for programs that must confine themselves to materials arising out of the war. (Chappell.)

#### R. SPAULDING STOUGHTON

##### Legend

**O**NE of Stoughton's less frequent compositions in which the oriental, the mystic, does not appear. The melody is a straightforward affair of pleasing qualities, accompanied by (383) simple chords. The middle sec-



tion is composed of a theme in chords over a running passage in semiquavers, which is reversed for the second half of the section; the work ends with the materials of the first. (Fischer.)

#### "The Shadows of the Evening Hours"

An anthem for chorus or quartet

and soprano solo, that can be taken unaccompanied, and will form a valuable connecting link for a "Stoughton Service" for those organists who are interested in presenting ideas in their programs. It is quite easy to sing and has none of the characteristic Stoughton elements in it. (Ditson.)

#### HISTORICAL COLLECTION

W. C. Carl

**I**NCLUDES thirty-one numbers from thirty-one composers all the way from Conrad Paumann, born "about 1410," to Guilmant, born 1837. The pre-Bach era is represented by twenty numbers. Gabrieli, Byrd, Frescobaldi, Couperin, Buxtehude, Marchand, Croft, Handel, Mendelssohn, Guilmant: represent the well known sources. Nine pages of excellent notes on the composers preface the volume, which is probably one of the most valuable collections of early attempts at organ music. The historical end of organ music can easily be much overdone by recitalists. We cannot imagine any great musical worth or charm into these works, or any other of such antiquity. Music as we know and enjoy it did not exist in those days, and any venturesome recitalist imposing too great "historical" doses of organ "music" on his audiences will soon have, and rightly deserve, no audience to play to. The great value—and the preceding considerations do not lessen it in the least; on the contrary, they enhance it—of the historical collections is in placing in permanent and enduring record the beginnings of organ music with which every organist will want to be familiar, and besides this, most of the works included in the present volume will be attentively listened to both on church and recital program if the date of their composition is printed with them and they do not appear in very great frequency. After all, organ music, as any other, is supposed to interest and entertain, and works which are as devoid of musical values as those written before Beethoven (with the one exception of Bach) can only accomplish either or both of these desiderata when distance between performances

*Concluded on page (a57)*

## NEWS AND NOTES

### PERSONAL NOTES

**A. B. STUBER, D.D.**, Rector of St. Peter's Church (R. C.), Canton, Ohio, is a man of unusual vision and unusual ability to realize his ambitions. He is an advanced example of that coming type of the clergy which shall recognize the true ministry of music and also the plain fulfillment of Paul's prophecy of the "foolishness of preaching." Dr. Stuber received his divinity degree from Lincoln Memorial University, New York, on the same occasion when the University also conferred the LL.D. upon Woodrow Wilson and Charles M. Schwab. He "is a worker, if anything, on the job not less than 18 hours every day, much sought for to address assemblies on almost any conceivable subject, is a member of the local Chamber of Commerce, Adcrafters, Kiwanis, etc. This is practically his second parish during the 22 years he has been in the ministry, his first charge having been at Avon, Ohio, where he made a reputation as a promoter in various secular lines of activity, besides building a stone church and house, and having done away with all collections and collection baskets in church for almost ten years." This last achievement stamps him as a man of vision who can see beneath the surface of events. His remarkable visualizing of Du-bois' Seven Last Words was a performance unique in world history and has called forth requests for its presentation in many other cities.

**RAYMOND WALTERS**, Registrar of Lehigh University, and Executive Committeeman of the Bach Choir, is an authority on his subject: his close association with the Choir enables him to write with the solid foundation of intimate knowledge. Any reader interested in studying the achievement of the Bach Choir should read Mr. Walter's book, *The Bethlehem Bach Choir*, obtainable from any of our publishers, in which the full history of the Choir is given in detail, with many illustrations. There is only one Bach Choir—and it is abundantly fitting that it should find its home in one of the hardest-working and most important cities of the New World—Bethlehem, Pennsylvania.

**J. Stuart Archer**, well-known English organist authority on Improvisation, has for the past few years been busying himself in the Ministry of Munitions, consequently giving up all work on his partially completed book on Improvisation.

**Hope Leroy Baumgartner** has been appointed by Yale University assistant organist and instructor in the School of Music. Mr. Baumgartner will teach in organ, harmony, and counterpoint, and will be in charge of the chapel services at times. The appointment came virtually as a surprise to Mr. Baumgartner, who has just recently been released from service with the A. E. F. Mr. Baumgartner won the prize for a symphonic movement when he graduated from Yale some years ago.

**Lucien E. Becker** gave a Lecture Recital devoted to Belgian composers May 13th in

Reed College, Portland, Oregon, and one devoted to American composers June 11th.

**W. Lynnwood Farnam**, in service with the Canadian forces, has been transferred to the Records Office of Camp Witley, Surrey, England. Mr. Farnam's recitals during his term of enlistment with the Canadian forces have been composed of works which he had memorized before the war and which had to be recalled and played entirely by memory, not a small task when the duties of a soldier have almost completely crowded out the pleasures of the artist.

**Edwin Jourdan Herbst** has been released from service with the A. E. F. and has returned to his former post in Grace Episcopal Church, Madison, N. J.

**Paul de Launay**, organist of St. John's Church, Evansville, Ind., organized and conducted a Spring Festival in the Evansville Coliseum June 12th, using two hundred voices, an orchestra, and sixteen pianists at eight pianos. The program was exceptionally well planned and took into account the capacity of the audience to understand and enjoy good music, so that the entire audience of two thousand evidenced keen enthusiasm to the end of the program.

**Gertrude J. Miller** gave a recital in the Doylestown Presbyterian Church, Penna., June 27th, playing a well chosen program including two numbers by her teacher, Ralph Kinder.

**Ernest H. Sheppard** for the organ numbers of the last music service of the season, June 29th, included the Rachmaninoff Prelude, a portion of Reubke's Sonata, and a Cantique d'Amour of his own dedicated to Samuel A. Baldwin and built upon the music letters of Mr. Baldwin's name.

### PROFESSIONAL NOTES

George Ashdown Audley's new book, *The Organ of the Twentieth Century*, is ready for distribution. It is an excellently printed and artistically made volume, quite worthy to be offered to the art world it purports to serve, of five hundred pages, beautifully illustrated, well indexed. Mr. Audsley's treatment of harmonic voices and ancillary divisions marks an epoch in organ building. The work will be thoroughly reviewed in these columns in due course.

**The Catholic Choirmaster** is a quarterly publication invaluable to all serious church musicians irrespective of denominationalism. In the April, 1919, issue there is a very suggestive article on boys' voices by E. C. Sherwood. The Catholic church musician has much to teach Protestant church music, and the musician will find an abundance of helpful and enlightening material in each issue of this excellent quarterly. Further particulars will be found in the advertising pages.

**The Flemington Children's Choir**, under the direction of Elizabeth Van Fleet Vosseller, held its graduation exercises this year with a

membership of 140 children, seventeen of whom received their diplomas from the Senior Class to the active choirs of their respective churches in Flemington, Presbyterian, Methodist, Baptist, and Catholic. Noble's Souls of the Righteous was sung by the Alumni in memory of Lieutenant Wilmer Herr, of the class of 1909, who was killed in action in Flanders.

**Sidney Steinheimer** is again placed in the strange position of having applicants for organists and being unable to fill them. This time three calls came from one of the largest eastern cities, one from Newark, N. J., and one from Lincoln, Neb. If this keeps up the theatre world will be as densely populated with organists as the church world is—and let us hope the organists will be slightly more important and more successful in their new field.

To correct certain inaccurate statements concerning the relation of **Charles M. Courboin** to the **Wanamaker Stores**, the following statement has been issued by John Wanamaker, through his Concert Director, Alexander Russell, A.G.O.:

"John Wanamaker announces for the season of 1919-1920, a Cycle of Organ Music for the cities of New York and Philadelphia, on a scale not hitherto attempted, with **Charles M. Courboin**, the Belgian virtuoso organist, as honorary guest soloist. The organ in the New York Auditorium is being reconstructed for this purpose. This is in line with the many years of musical activity of the Wanamaker Stores, and opens a new era as foreshadowed in the recent recital in Philadelphia, when the largest organ in the world was played by Mr. Courboin, in conjunction with the Philadelphia Orchestra, Leopold Stokoski, conducting."

A **Directory of Musicians** of the Pacific Northwest is issued biennially by David Scheetz Craig, publisher of the monthly Music and Musicians devoted to the Northwest. The Directory contains classified lists of musicians

of Washington, Oregon, Idaho, Montana, and parts of British Columbia; it is a credit to its publisher and a valuable aid to the musician both individually and professionally, and may be obtained by addressing its publisher in Seattle, Washington.

#### AMONG RECITALISTS

**Harry E. Cooper**, Baptist Church, Liberty, Mo., June 9.

**Frederick C. Mayer**, St. John's Lutheran Church, Fremont, Ohio, May 16.

**Lily Wadhams Moline**, University of Illinois, May 11.

**Albert Emerson Muilberger**, Presbyterian Church, Marion, Va., June 6.

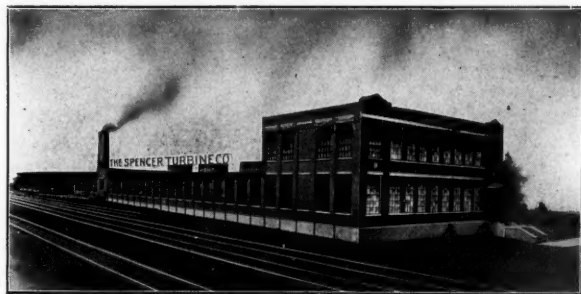
**Ernest O'Dell**, All Saints' Church, Whitby, Can., June 17.

**Henry Doughty Tovey**, University of Arkansas, Fayetteville, May 4.

#### TRADE NOTES

The **M. P. Moller** organ factory has resumed post-war activity on an unprecedented scale; thirty organs were contracted for during the first twenty-five days of June.

The **Spencer Turbine Company**, manufacturers of the "Orgoblo," are now occupying an enlarged factory, made necessary by the growth of their business. They began business in the organ-blowing field many years ago, taking their first patents in 1892, and following up each new need of the organ as it gradually overstepped the boundaries of the church walls and entered the theatre, residence, high-school, and municipal building, until today they have what they believe to be the largest organ-blowing factory in the world. Three 40 hp. blowers are being built for the immense organ of the Curtis Publishing Company and from their published list of installations we find three theatre organs equipped with 35 hp. Orgoblos, one residence organ so large as to demand a 15 hp. blower, one blower of 75 hp., while the majority of larger church organs require blowers averaging 7½ hp.



THE SPENCER TURBINE COMPANY'S NEW PLANT



CLIFFORD DEMAREST

Re-elected for a third term as Warden of the American Guild of Organists

# American Guild of Organists



UNITED STATES AND CANADA

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

ORGANIZED APRIL 13TH 1896

INCORPORATED DECEMBER 17TH 1909

CHARTER GRANTED DECEMBER 17TH 1896

AMENDED CHARTER GRANTED JUNE 17TH 1909

Address All Official Guild Correspondence to the General Offices:  
90 Trinity Place, New York



*Warden:* Clifford Demarest, F.A.G.O.

*Secretary:* Miles I.A. Martin, F.A.G.O.

*Registrar:* Edward Shippen Barnes, F.A.G.O.

*Examination Chairman:* Warren R. Hedden,

*Sub-Warden:* Fred'k Schlieder, Mus.Bac.

*Treasurer:* Victor Baier, Mus.Doc.

*Librarian:* H. Brooks Day, F.A.G.O.

Mus.Bac., F.A.G.O., 170 West 75th Street

## GUILD HISTORY 1901-1903

R. HUNTINGTON WOODMAN

THE work of the Guild during my two terms as warden was mainly routine. Some services and general meetings of the usual type were held, but the only conspicuously outstanding events were the beginnings of the chapter plan by the organization of the Pennsylvania Chapter and the extension of the system of examinations whereby candidates from various parts of the country could take the examinations without the expense of a trip to New York.

One of the greatest difficulties of the council was to induce candidates to take the examinations, particularly that for Fellowship. There was a widespread feeling among organists that the examinations were useless, and that they were designed by a few to set themselves up as examiners and gain some prestige thereby.

While this feeling was not justified in any particular, it nevertheless proved a strong adverse influence against the success of the examinations. Many times the question was asked, "Who will examine the examiners?"

That something would have to be done to counterbalance this attitude was very apparent. As warden I made a personal appeal to about a dozen of the representative organists in and near New York, and in reply to this appeal these men agreed to undergo, with the warden himself, the tests of

a Fellowship examination, provided it could be conducted by one who had been "through the mill."

The examination committee chose Clement R. Gale (whose services had already proved very valuable on the Examination Committee) a Mus. Bac. from Oxford, England, and a man in every way qualified to administer the tests.

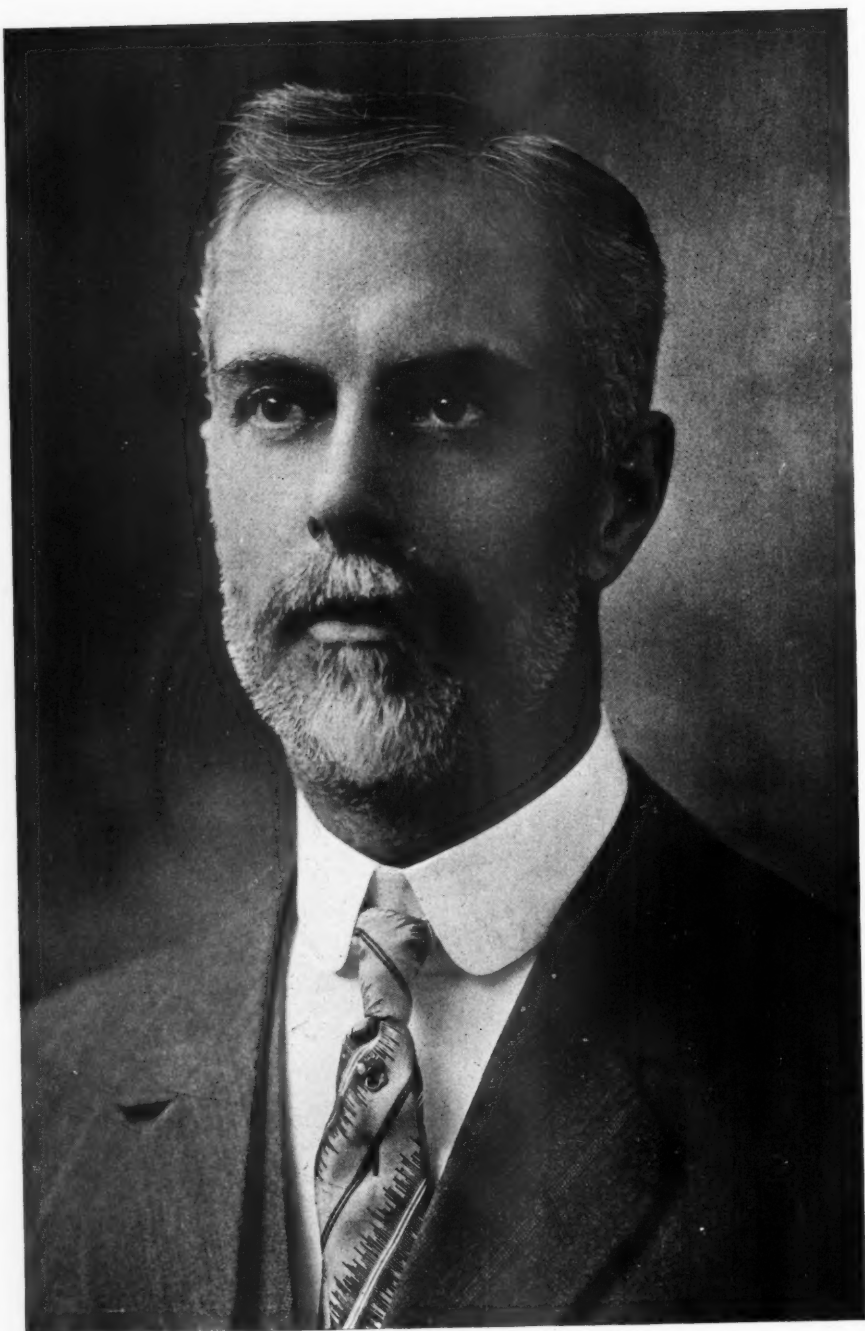
On the appointed day the dozen men presented themselves, and with their identity concealed by means of numerals, they underwent all the tests which were and have been since required of Fellowship candidates.

The questions were comprehensive and the examination was conducted in such a way that its effect on the organists of the city and later of the country was soon felt.

Candidates no longer hesitated to take the examinations on the ground that the older men of the Guild had not taken them, and the number of candidates began to increase with the following examinations.

The men who voluntarily took the tests really turned the tide in favor of the examinations. It is generally recognized now that the principal work of the Guild is to act as an examining body and for its influence in that line the Guild owes much to those of the older men who voluntarily set the example to the younger members of the profession.





R. HUNTINGTON WOODMAN

[Raymond Huntington Woodman was born in Brooklyn, N. Y., January 18, 1861, attended the New York general schools and the College of the City of New York, studying music with his father, Jonathan C. Woodman, and then with Dudley Buck, completing his studies with César Franck in Paris. At present his chief activities are choral conducting, teaching, and composition—there are about one hundred and twenty-five published compositions, chiefly choral works, anthems, songs, and some piano pieces. Mr. Woodman is organist of the First Presbyterian Church, Brooklyn.—Ed.]

### 1920 EXAMINATIONS.

**F**OLLOWING are the pieces to be played by candidates for the next examinations, June 4, 1920.

Candidates for Associateship play two pieces:

J. S. Bach: Toccata and Fugue in D minor (Peters, Book IV, No. 4; Widor-Schweizer, Vol. II, No. XV; Bonnet, Vol. II, page 136).

Alex. Guilman: Second Meditation, Opus 20, F sharp minor.

For Fellowship:

Bach: Fugue in G minor (Peters, Book II, page 23; Widor-Schweizer, Vol. IV, page 45; Bonnet, Vol. II, page 123).

Mendelssohn: First Movement from Fourth Sonata in B flat.

### SUCCESSFUL CANDIDATES 1919

#### Fellows

Aldrich, Bescher, New York.  
Carpenter, Lillian, Brooklyn.  
Dustin, Joseph K., Lanesville, Mass.  
Goodwin, Hugo, Chicago.  
Haase, Karl, Seward, Neb.  
King, Mrs. Florence R., Allston, Mass.  
Kuhnle, Wesley Krehbiel, Los Angeles.  
Mehnert, Albert B., Brooklyn.  
Penn, Mary L., Covington.  
Thompson, Van Denman, Greencastle, Ind.  
Wilde, Edwin E., Providence.

#### Associates

Andrew, Alice, Washington, Pa.  
Baird, Andrew, Middletown, N. Y.  
Becker, Arthur C., Chicago.  
Boekell, Emily C., New York.  
Brant, LeRoy V., San Jose.  
Brown, Royal A., San Diego.

Burnett, Mabel E., New York.  
Clark, Ethel M., Brooklyn.  
Donovan, Richard F., New York.  
Floyd, H. Alan, New York.  
George, Pauline E., Kittanning, Pa.  
Groom, Lester W., Chicago.  
Hill, Margaret L., Swarthmore, Pa.  
Hodge, Marian, New York.  
Johnson, Rachel, Chicago.  
Kolp, Mrs. Lucy D., Jacksonville, Ill.  
Little, Martha R., Dallas.  
Macrum, Edward K., Brooklyn.  
McAmis, Hugh J., New York.  
Meyer, Arthur, Wilkes-Barre.  
Morgan, Catherine, Norristown, Pa.  
Moses, Eugene, Chestertown, N. Y.  
Price, Mrs. J. L., Taylor, Texas.  
Robinson, Newell, Philadelphia.  
Sax, Gustav, Passaic.  
Sayre, Jeannette C., Cincinnati.  
Scudder, Benjamin J., New York.  
Seibert, Henry F., Reading.  
Smith, Fred S., Wilmington.  
Stebbins, Edna, Ithaca.  
Sterling, Katherine, Cincinnati.  
Switzer, Grace, Dallas.  
Thorn, Mrs. May R., Quebec.  
Torovsky, Adolph, Jr., Baltimore.  
Turner, George, Alton, Ill.  
Van Dusen, Frank W., Chicago.  
Watters, Clarence E., East Orange.  
Whittredge, Edward B., Dorchester, Mass.  
Winterbottom, Mrs. Jessie B., New York.  
Yates, Edith M., Tarrytown, N. Y.  
Zabriskie, Mrs. Louise S., Omaha, Neb.

### AN EFFICIENT PLAN

**A**N EXCELLENT use of these columns is announced by one of the most progressive of the Guild Chapters, the Northern California. "At a meeting of the Executive Committee it was decided that as far as possible all important future events and notices would be published in our column of THE AMERICAN ORGANIST." The advantages of this the most efficient use of these pages is threefold: First, the events of the Chapter must be planned well ahead of their date, and consequently they can be better planned and more thoroughly prepared; Second, there is an important saving in printing and mailing notices of coming events to members in good standing, for the magazine reaches every such member promptly on the first of the month, and is his or her official message from the Guild, both Headquarters and Chapter, in which just such communications can always be found with greatest convenience; Third, the publicity thus given the plans of the Chapter both before its own membership and the Guild membership at large, greatly enhances the importance of the event itself and conduces to a more formulative and definitely helpful season of public and private Chapter meetings, planned as a coherent and satisfying whole. Besides these things it gives added incentive to those only too numerous members of our profession who haven't the wisdom to attend to business matters in a business way with business dispatch to pay their obligations promptly each year and keep their membership and their name in

creditable repute—there is nothing more deserving of contempt than the neglect of the ordinary obligations of life. The Northern California Chapter, its Dean, Miss De Fremery, and its Officers, are to be congratulated on their business acumen.

### NORTHERN CALIFORNIA

Bessie Beatty Roland

**T**HE Chapter held a **Guild Service** at St. John's Presbyterian Church in Berkeley, on May 12. Augusta Lowell Garthwaite, organist, had arranged a most interesting program, and directed the anthems for quartet and choir. The organ numbers included: Sibelius—Finlandia—Alfred Chaplin-Bayley Vienne—Allegro Vivace (Sym. I)

William W. Carruth  
Guilmant Pastoral (Sym. I). Beatrice Clifford  
Widor—Finale (Sym. II). Virginie de Fremery

Dr. Ervin Chapman spoke very instructively on the history of a number of well known hymns.

On Thursday evening, June 19th, a novel program was given under the auspices of the Guild at the organ studio of **William W. Carruth**, "The Abbey," in Oakland. It featured some original compositions of Josephine Crew Aylwin—one movement from an organ sonata, several groups of songs, two duets for violin and piano, a suite for piano, and selections from her Japanese Operetta, *The Picture Bride*. All showed a perfect command of counterpoint, and a wonderful facility in its use. The accompaniments (beautifully played by the composer) were unusually interesting and had many ingenious figures. The general tendency was distinctly modern and all the music was of great difficulty technically. Sometimes the harmonies were far sought but still seemed to have coherence.

The Chapter is looking forward to the evening of July first when it is to be entertained at the home of **Naomi Weaver Gannon** in San Francisco. The program is confined to the work of local composers, among whom are John Haraden Pratt, Wallace Sabin, Uda Waldrop, Beatrice Clifford, and Mary Carr Moore. This list reveals the fact that the Chapter's influence is not merely local, for some of its members have achieved merited recognition not only on the Pacific Coast but throughout Eastern musical centers. The Chapter is indeed fortunate in having so many members who are doing such serious and successful work along the lines of composition.

At a meeting of the Executive Committee it was decided that as far as possible all important future events and notices would be published in our column of *The American Organist*.

### MICHIGAN

F. A. Mackay

**T**HE Annual Meeting and Dinner was held May 21st at The Statler Hotel. Reports of the Secretary, Treasurer, and Regis-

trar were heard, which were more than encouraging, as the Chapter has been reorganized only since February of last year. Three Organ Recitals and Services were given, with a very good attendance. At the recommendation of the nominating committee the following officers were elected:

Dean: Francis A. Mackay, of St. Paul's.

Sub-Dean: John L. Edwards, of St. John's.

Secretary: Minnie C. Mitchell, of Westminster, Pres.

Treasurer: Nelson Gass, of First Baptist.

Registrar: Charles Frederick Morse, of First Con.

At the close of the meeting the Guild attended the organ recital given by Mr. Bonnet at the First Congregational Church, as the guests of Mr. Murphy and Mr. Morse.

### CENTRAL NEW YORK

John O. Lundblad

**R**USSEL CARTER, a member of the executive committee of the Chapter, is to settle in Michigan in September, having been appointed supervisor of music in the Public Schools of Ann Arbor and director of the department of Public School Music in the University School of Music. Mr. Carter has been supervisor of music in the Amsterdam schools for the past eight years and for seven years was organist of St. Ann's, Amsterdam, which position he relinquished to become organist of the First Reformed Church of Albany. For several years he has been acting Examiner in music for the New York State Education Department and during the past season has conducted the Albany Community Chorus. He is on the staff of instructors for the summer session of the New York State College for Teachers at Albany during this present season.

**Homer P. Whitford**, recently returned from the Service as bandmaster and appointed organist and director of music at Tabernacle Baptist Church, Utica, is a Mus. Bac. of Oberlin and also an F. A. G. O. He comes to us from the Northeastern Pennsylvania Chapter and we of the Mohawk Valley give him a right royal welcome.

Joseph McGrath and Hugh MacKinnon acted as **Examiners** for the Guild on June 5th at Auburn. The examinations were held at the First Presbyterian Church where Mr. Mason's four manual organ was used.

### NORTHERN OHIO

Patty Stair

**O**RGAN activities during June for Guild members have been confined chiefly to commencements and weddings. A notable exception has been the use of some very beautiful organs in private houses at the concerts for the benefit of the Fortnightly Musical Club Scholarship Fund.

The public had the privilege for the first time of hearing the organs at the residences of F. E. Drury and E. E. Allyne. At the first concert on June 3rd **Sumner Salter** of Wil-

liams College gave a most interesting program of organ music interspersed with groups of songs by his gifted wife, Mary Turner Salter, sung by local singers, their exquisite charm being enhanced by the presence of Mrs. Salter at the piano.

At the concert on June 17th Miss Patty Stair, F. A. G. O., played groups of organ numbers and conducted her own "Song for a May Morning" and "Little Dutch Lullaby" for women's chorus, her "Carpathian Folk Song" and "At the Angelus"; the latter with organ obligato being sung by a select group of men's voices from the Singer's Club.

Roy J. Crocker gave a very interesting organ recital under Guild auspices at the First Baptist Church on May 22nd. Demonstrating that he is versatile and industrious as well as gifted Mr. Crocker followed this with a successful piano recital on May 29th, consisting of Chopin, Liszt, Beethoven and modern numbers.

### SOUTHERN OHIO

Sidney C. Durst

THE last of the school recitals took place at St. Paul's Cathedral June 6, 1919, the organist being J. Alfred Schehl, A.A.G.O., of St. Lawrence R. C. Church. His program follows: Sonata No. 3, First movement, Guilman; A Shepherd's Tale, Gillette; Song of Hope, Meale; Elegy, Massenet; Saki, from Persian Suite, Stoughton; Overture, William Tell, Rossini; In the Garden, Goodwin; Pastoral, Wachs; Patrol—at Bagdad's Gates, Schehl; Andantino in D Flat, Lemare; Humoresque, Yon; Pomp and Circumstance, Elgar. A pleasing thing about these recital programs, and something that was done unconsciously is the preponderance of American compositions played.

The officers of the Chapter have decided in view of the change of time in taking office, to defer the general meeting and election until fall, as all members have been overwhelmed with their own private concerns during the past few months.

### WESTERN TENNESSEE

Belle S. Wade

THE Chapter held the final meeting of the season Thursday morning, June 12, with Dean Stalls presiding. Pleasure was expressed in regaining Adolph Steuterman after his long absence from the city. The following resolutions expressing regret over the loss of John B. Norton from the Chapter were presented and unanimously adopted:

Be it resolved: That we feel a keen sense of loss in the departure of Mr. John B. Norton from our midst who was the founder and organizer of our local Chapter and carried on its activities so efficiently during one term as Dean of the Chapter.

Resolved further: That we express our appreciation of Mr. Norton's musicianship and

splendid businesslike methods in all that he undertook for the musical uplift and benefit of our community.

Resolved further: That we wish Mr. Norton godspeed in his future endeavors to continue of music and the musician.

as he has in the past to champion the cause

Resolved further: That a copy of these resolutions be sent to Mr. Norton, one copy to be retained on file with the Registrar of the Chapter and the resolutions in full be spread on the minutes.

Signed by committee, J. Paul Stalls, Eunice Robertson, Belle S. Wade.

The following officers were elected for the year:

Dean: J. Paul Stalls.

Sub-Dean: Mrs. E. A. Angier, Jr., A.A.G.O.

Secretary: Lucy Andrews.

Treasurer: Eunice Robertson.

Registrar: Belle S. Wade.

Librarian: William H. Estes.

Auditors: Mrs. Lunsford Mason, Mrs. Mary F. Heuer.

Chaplain: Dr. William Crowe.

Executive Committee: Elizabeth Mosby, Marguerite Jackson, Vera Fisher, Rachel Johnston, Mary O'Callaghan, Ernest F. Hawke, F.A.G.O., R.A.C.O., Agnes Powers, Ernest D. Leach.

The meeting closed with an interesting and instructive address on Church Music in General by Ernest D. Leach.

### ANNOUNCEMENT

FOR our vacation number this year, when the usual articles are omitted, we have been very fortunate in having other materials of exceptional interest to present to our readers, notably the unprecedented work of the Rev. Dr. Stuber, and the internationally famous Bach Choir. These are things worth thinking about in spite of the hot weather; they are both the products of great men whose energies have been centered each on one thing, with the result that they are unique in their achievement.

As early in the fall as is practical there will appear three new series of articles by three men of national reputation, each an unquestioned authority in his sphere, and each writing upon a subject of vital importance in the higher aspects of the profession. THE AMERICAN ORGANIST is particularly fortunate in being able to offer the professional organist such materials as will shortly be presented for the first time in the history of the profession.

"Have a name that means something and then back it up" is the policy of men who know how to achieve. It is the policy — and these are the men — that make the Professional Card columns of THE AMERICAN ORGANIST worth while.

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